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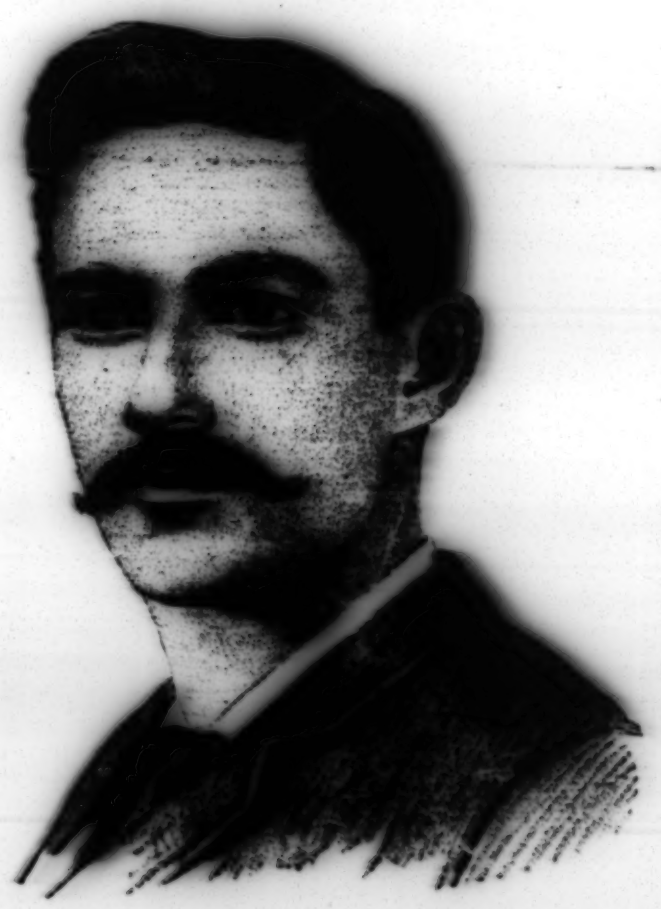

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Edwin Booth's engagement at the Fourteenth Street is in every sense triumphant The theatre has been crowded at every performance and our great tragedian's magnificent impersonations have awakened greater enthusiasm than any other series of dramatic representations this season. Booth, with every succeeding year, grows nearer and dearer to his countrymen, and more particularly to the New York public, before whom he has most often appeared and from whom he has always received the largest honors. The brilliant support given to him during this last engagement seems to have more than surface significance. It is as if our playgoers wished to attest with affectionate emphasis their appreciation of the greatest actor of the age. Surely, no stronger refutation of the belief that we cannot and will not hold native genius at its true value is needed. The time may have been when American art and artists were neglected, but that time is past. Were it not so, such acknowledgments of our noble tragedian's absolute supremacy as are given nightly at the Fourteenth Street Theatre would just now be impossible.

On Monday night, before an assemblage that literally tested the capacity of the house, Booth played Richelieu. We need not dwell upon his acting in this rôle; it is familiar to all theatre-goers. We need only say that he played with even more than his usual skill and fervor, and from his first appearance until the end of the drama the spectators gave his efforts that peculiarly absorbed attention which is the greatest tribute an actor can be paid. Only at the close of the acts, and after the famous curse scene, did the people give vent to their intense delight. And then the applause and cheers were simply deafening.

Eben Plympton was the De Mauprat of the occasion. Except for the faults that are present in all this young actor's work, and which we have on more than one occasion pointed out, his performance was acceptable. Affie Weaver acted Julie nicely. The rest of the company were more or less satisfactory.

There has been considerable adverse criticism passed upon Mr. Booth's support this season. While we do not condone its weaknesses, we must say that it is as effective as that surrounding McCullough, Barrett or any other Shakespearean star in this country. A party of players cannot be gathered together nowadays who are fully competent to give complete representation to Sweet Will's plays. For the truth is that Shakespearean actors, owing to the demoralizing effects of the present system of theatrical management, have run out. When Edwin Booth managed his own theatre, engaged his own company, mounted his own plays and directed their presentation, he had an *ensemble* as good as Irving's—if not better. Every detail was looked after, and everything was done upon a high-art basis. But the people of New York would not steadily support such an altogether Utopian institution as Booth's Theatre was under Booth's management. The projector lost a fortune, and his ambition in the matter of stage-perfection was destroyed. Can he be blamed, then, if now he surrounds himself with only such accessories as circumstances allow and expedience demands? New York had it in its power at one time to foster a dramatic establishment which would have rivalled, if it did not eclipse, the London Lyceum. However, we must confess our preference for a star who can act to a stage manager who cannot; and, although the Lyceum is dear to our English cousins as a workshop wherein the products of the cunning carpenter and skilful stage director are exhibited, we do not grudge them these pleasures; but are content in the possession of the first Shakespearean actor in the world. The Londoner evidently likes his Shakespeare with the Hamlets left out. We do not.

Manager Colville mounted Richelieu in the same careful manner that he has mounted the other pieces that have been done during the Booth engagement. On Tuesday and Wednesday nights Hamlet was acted again. To-night the star appears as Benvenio, Friday Richelieu will be repeated, and Saturday night Hamlet. Next Monday Messrs. Colville and Bishsby will revive The Pavements of Paris, which was produced earlier in the season at Niblo's, and a strong cast, headed by J. B. Studley, will interpret it. The scenery used at Niblo's, but originally painted for this theatre, will be employed.

* * *

Although on Monday night, when Henry Irving began his return engagement at the Star Theatre, there was a large audience in attendance, the house was by no means crowded, and there was noticeably lacking that senseless and boisterous disposition to applaud everything in the wrong as well as the right places, which predominated on the occasion of the English actor's first appearance here last Fall. The gathering was subdued, critical and eminently respectable.

In selecting the part of Benedick for his r'entrée, Mr. Irving was doubtless actuated by the belief that it would serve admirably to pave the way for the more trying Shakespearean characters which he will assume during his present visit. It is a rôle in which he found much favor among his admirers across the water, the production of Much Ado About Nothing at the London Lyceum, last season, enjoying the remarkable run of 210 nights. Why it achieved so much popularity anybody who was at the Star on Monday evening could readily see. The production, in all respects save the portrayal of the leading part, is well-nigh perfect, unusual excellence existing in the representation of all the other characters; rare precision governing the movements of the subordinate forces, and admirable taste characterizing the scenic accessories.

Physically Mr. Irving is incapable of satisfactorily playing Benedick. To begin with, he is too old. Furthermore, he is ugly. Moreover, he is utterly deficient in grace and wholly incapable of investing the dashing soldier with that vivacious spirit which is his chiefest charm. Undoubtedly Mr. Irving understands the requirements of the rôle—it does not necessitate unusual penetration to go that far—yet he is absolutely powerless in fulfilling them. Probably, were the truth known, the actor is quite as conscious of this inability as his intelligent observer. As far as it is possible for a man possessing mental gifts of no mean order, but handicapped by insurmountable physical obstacles and unyielding natural disqualifications, to play a part that calls for delicate treatment, he succeeded. It was an unequal struggle between mind and matter. That matter would gain the day was foreseen at the outset. The result was not affected, because sympathy went with the weaker side.

Benedick is a delightful personage—honest, chivalrous and mirthful to a degree. Irving changes his gayety into cynicism, and makes him throughout a crusty, saturnine and somewhat faded individual. Nothing can be more removed from the purpose of the dramatist, and not one of the several actors who have essayed the part in past times has inclined ever so little to this view of it. But Irving as an actor is nothing if not outraging tradition. He departs from it for no better reason, it would seem, than to appear peculiar. It is certain that he would never have risen into prominence had he not devised and followed out new lines; and truly the temptation to achieve fame by means of developing odd notions and personal eccentricities was one that few ambitious men similarly placed could have resisted. But entirely aside from his notorious mannerisms (which to the artistic eye and ear are always unseemly and irreconcilable with dramatic propriety), Irving as Benedick is grotesque and absurd. When he attempts to assume the lighter characteristics of the man he descends to positive buffoonery. An example of this is shown in the masque scene, where, talking to Beatrice, he endeavors to mimic the voice of an old man, and speaks in that shrill falsetto much used by low comedians who strive to be funny by mechanical means. In the earlier scenes with the heroine of the comedy, where *badinage* prevails, Irving is about as playful as the baby elephant at Barnum's. The pleasant wit with which Benedick's lines abound is changed by the actor's singularly clumsy speech into coarse foolery. The later scenes, wherein the new-fledged lover becomes serious and occasionally heroic, are made as heavy as possible. Altogether the personation was cumbrous, lethargic, and wanting in *finesse*. Before witnessing it we could not have believed that a character furnishing such rare opportunities for delicate handling could be so ungracefully and ungraciously interpreted.

If Mr. Irving's elongated, mature and homely countenance, and his extraordinarily stiff and awkward gait, gestures and attitudes militated against his realizing Benedick, in personal appearance at least, his dresses did not. They were strikingly picturesque. Irving is a master of the art of costuming. Taste, beauty and correctness are noticeable in his choice of what to wear. We regret that we cannot as conscientiously commend his histrionic endeavors, for we should like to be able to bestow praise upon a man whose impulses are eminently artistic and whose careful attention to every detail of a production ensures a completeness that cannot fail to delight the spectator. But we do not feel called upon to disguise the facts in regard to Irving's acting because he is a wonderfully clever stage-director and a person of lofty aspirations, or because many of our esteemed contemporaries are gifted with the knack of twisting his many faults into as many merits and lack the critical independence requisite to tell the truth though it differs from popular fads and fashions.

But of Ellen Terry's Beatrice we can write in terms of unqualified admiration. A more charming performance of a Shakespearean heroine we have not seen since Neilson passed away. The English actress possesses a personality so charming that she wins all hearts. Her methods are perfectly natural, and one forgets that she is acting, so deftly does she conceal the means whereby she produces her effects. In her utterance, as in her manner, there is an entire absence of affectation. Sweetness, ingenuousness, sincerity and intelligence are the main characteristics of Miss Terry's work. Whether giving rein to Beatrice's saucy mirth in the earlier passages with Benedick, weeping real tears before the altar in sympathy with the unhappy Hero, or proudly challenging her lover to prove his love by forthwith dispatching the rash Claudio, the actress was most effective. Her acting was the triumph of the night. It warmed the somewhat cold and critical audience to a pitch of real enthusiasm, and Miss Terry received all the honors of the evening. Even were there no other object of attraction in the Lyceum company's performance of Much Ado, this charming Beatrice alone would repay the spectator. Miss Terry's gowns were artistic and extremely becoming.

The Don Pedro of William Terriss was in every sense acceptable. Mr. Terriss is handsome and manly—two very necessary qualities for a successful leading man. Mr. Lyndal, a young actor with an intellectual face and a sonorous voice, acted Claudio with earnestness and intelligence. In the scene where Don John reveals the supposed inconstancy of Hero, Mr. Lyndal played with much feeling. Don John was very badly acted by Mr. Haviland, an insignificant little man with a very weak and commonplace delivery. Mr. Wenman was not particularly good as Leonato, his reading being very monotonous. Mr. Howe made a capital Dogberry, bringing out the asininity of the head constable with unconscious and irresistible humor. J. Robertson sang "Sigh No More" with such sweetness that Clara Louise Kellogg, who sat in a box, was moved to applaud him liberally. The minor male parts were generally well sustained.

Miss Millward played Hero very prettily. It is a part especially suited to her talents. Misses Harwood and Payne acquitted themselves creditably as the two gentlewomen attendants.

The scenery was not so remarkable for its sumptuousness as for its artistic tone. The sets that most attracted attention were the grounds before Leonato's house and the interior of a church. This last was especially effective, and it was rendered more so by the skilful use of a choir, acolytes, priests, etc. Even the incense was not forgotten, the theatre being filled with the sweet aroma from swinging censers. At different points of the comedy the scenes were rendered unusually realistic by the presence of numerous and trained auxiliaries, and the beauty about Irving's supernumeraries is that if they are called upon to appear as ladies and gentlemen, they look, act and dress like the people they are supposed to represent. The arrangement of the scenes, the costumes and the stage business is not new. In most respects it conforms, we believe, to the production of Much Ado by Charles Kean during his notable series of Shakespearean revivals. For the fidelity with which these ideas are carried out Mr. Irving deserves the highest commendation.

The Lyceum company's engagement will continue four weeks. Much Ado will be played all this week except Saturday night, when The Lyons Mail will be done. Much Ado will be the programme next week also, but on Saturday evening Louis XI. is announced. The Bells, Charles I., Hamlet and The Merchant of Venice will be played during the season.

* * *

A medium-sized audience attended the performance of Pique at the Grand Opera House Monday night. It watched the drama of "contemperaneous human interest" as if it might have been contemporary and interesting when it was written, but decidedly the reverse at present. Mr. Daly's adaptation of a clever novel is indeed grown rusty. The public has had too much of it. Mabel Renfrew was acted by Mrs. Agnes Booth. In some of the scenes she displayed artistic skill; in others she was exceedingly tame. The rest of the cast was made up of Daly's travelling company, minus those members who recently seceded for non-payment of salary. Charles LeClercq was exceptionally good as Ragmoney Jim, and Florence Barrett as Raitch was particularly commendable. Hudson Liston was fairly successful as Matthew Standish and Henry Miller made a nice Raymond Lessing. Harry Rainforth as Sammy, E. P. Wilks as Thorsby Gill and D. G. Longworth as Padder helped to make the distribution of characters effective. Lizzie Jeremy was quite winning as Mary. The play was pretty well mounted. It will be succeeded next week by In the Ranks.

* * *

The Black Flag was acted at the People's, Monday night, by Edwin Thorne and his company. The house was well filled and the melodrama, abounding as it does in thrilling escapes, heroic incidents relieved by the broadest sort of comedy, mightily tickled the taste of the East side gathering. Mr. Thorne, as Harry, was followed through his various mishaps with sympathetic attention. Russell Bassett as Sim Lazarus, the Jew, kept the people in roars of merriment while he was on the stage. Ned was acted by Master Harry Woodruff, the cleverest boy actor we have seen in a long time. The play was admirably set. Next week this theatre will be devoted to burlesque opera, Orpheus and Eurydice being the attraction announced.

* * *

The folly of playing too often in New York is illustrated at Niblo's this week, where J. K. Emmet is appearing to light houses. On Monday evening there was but a corporal's guard present. The comedian, however, was received with warmth, and his songs and dances were applauded. Fritz in Ireland, even when viewed as a vehicle for the star's specialties, is worn out. At best it was a shabby sort of dramatic makeshift when Emmet began using it. Now it is stale, as well as flat and unprofitable. Messrs. Sprague, Pike and Cody and Misses Baker, Blanke and Little Emma Livesey gave competent support to the central figure of attraction. The piece was nicely set. On Monday next The Lights o' London will begin a week's engagement. This piece has been overdone in this city, too. After it is taken away In the Ranks comes for a fortnight.

* * *

John T. Raymond opened at the Third Avenue Monday evening. A small gathering was kept in roars of laughter throughout the evening by the star's quaint and humorous acting as General Limber in For Congress, Although the house was limited as to numbers, it was unlimited in its enjoyment. Mr. Cullington, Sadie Bigelow, Mrs. DeVere and Lizzie Creese, of the supporting company seemed to win most favor from the spectators. The Romany Rye party—not the company that acted at the People's last week, but another one—will be presented to the patrons of this theatre the coming week.

* * *

The feature of this week's bill at Tony Pastor's is a local farce-comedy, called The Neighbor Next Door. In it George Murphy, T. P. Sullivan, Bonnie Runnells and other well-known variety actors appear. Maud Beverly sings in the olio section of the programme; Roemer and Leroux, the nimble gymnasts, perform; Fanny Titus and Frank Knight do their "shadowgraphs," Cronin and Sullivan give a sketch, and there are several other interesting acts. To-day (Thursday) Treasurer Harry Sanderson takes his benefit. A host of talent will form a bill of unusual strength, and the affair promises to be a genuine bumper, as it should.

* * *

Confusion will be withdrawn from the Fifth Avenue on Friday night. The company playing it will leave town the following morning for Chicago, where they will open Sunday. On Saturday afternoon Maude Granger will begin an engagement in Claire and the Forge Master, a piece said to be from the same source as Lady Clare. The cast will be a capable one and the drama is promised an effective setting. Manager Stetson has put in this attraction, we understand, for a brief period only. But should it draw the engagement will be extended, there being plenty of time open at the Fifth Avenue.

* * *

Lady Clare maintains its popularity at Wallack's. The production is so altogether admirable, in cast, setting and other respects, that its remarkable success is readily understood by those who have seen it. It will be taken off April 12, and Betsey (an adaptation by Burnand of Bébé) will be brought out.

* * *

Her Sacrifice has proved a dead failure at the New Park—as we predicted. It will be withdrawn Saturday night. The theatre will be closed next week. Mr. Stevens believes there is no money to be made in Holy week anyway, so he prefers to incur no expense save the rent and give his company plenty of time to rehearse a new play by Jessop and Gill called Stolen Money, which will be produced on Easter Monday. The Crimes of Paris and Almost a Life were talked of, but Stolen Money was finally decided upon. Mr. Stevens will keep changing his bill until he secures a hit, as he wishes to manufacture New York successes for road use.

* * *

Crowds of people are bidding farewell to Cordelia's Aspirations this week at the Comique, for this amusing comedy will give way on Monday next to the new local piece by Mr. Harrigan called Dan's Tribulations. In this the author-manager has a better part than than that he is assuming in the present bill, for which there is reason to be glad. The careful attention to every detail which distinguishes the Comique productions will be seen in this piece. We are told that the favorites in the company—which means nearly every member of it, for all are more or less popular—have parts written with a special view to showing of their particular talents.

* * *

Bartley Campbell's very successful and thoroughly enjoyable play, Separation, will conclude its prosperous run at the Union Square on Saturday. It has not only made money for Shook and Collier, but fame as well for that erratic genius, its author, who, with the record of such an achievement as Separation behind him, can never more be called deficient in constructive ability, polish and refinement—three merits which his enemies were formerly very bold in asserting he lacked. Next week the Union Square will be closed for rehearsals of The Fatal Letter, Mr. Cazauran's play, which Helen Barry, the beautiful English woman, will present as the first attraction of the supplementary season. The scenery and the cast, it is set forth, will be adequate for the purposes of the drama.

* * *

Alpine Roses continues to attract houses to the Madison Square which are, all things considered, good-sized. The piece will be kept on until the 12th of April, and then Belasco is to get his opportunity with May Blossom. The actors at this theatre on Good Friday night do not play—they'll pray.

* * *

That farrago of nonsense, Perk's Bad Boy, may still be enjoyed at the Comedy Theatre by those who want rank imbecility strongly mixed with their theatrical entertainment. It will continue here until Monday week, when Len Grover's latest comic conceit, A Great Scheme; or, The Dime Museum, will be brought out.

The Musical Mirror.

On Wednesday night last week The Huguenots was repeated before an immense house at the Metropolitan. This production is in truth the triumph of Mr. Abbey's season. Such a cast as that including Nilsson, Sembrich, Scalchi, Campanini, Del Puente and Kaschmann is seldom collected for a grand opera presentation. The scenes of enthusiasm witnessed at the first performance were duplicated on this occasion. Scalchi sang Urbano with her accustomed sweetness. Sembrich charmed the house by her brilliant vocalization as the Queen, and Nilsson and Campanini sang and acted with magnificent effect. The chorus and band did splendid work, both combining to make the "blessing of the poignards marvellously effective. The scenic accessories were superb, as usual.

* * *

On Friday night Roberto was sung. Stagno electrified the house with his high C and Valleria and Fursch-Madi pleased their admirers. The audience was not large, but the performance was so good that the spectators experienced much pleasure. La Gioconda was given at the Saturday matinee and drew a goodly audience.

* * *

La Traviata is a pleasing work, but it has never had much hold upon the public. For that reason, we presume, the performance of it on Monday night did not attract a numerous assemblage. Madame Sembrich was the Violetta, and a very charming Violetta she was, too, both vocally and dramatically. Her efforts further increased the high estimate at which she is placed by the public, and after the brillant passages in the last act she was vigorously applauded. Alfredo was sung by Capoul. This artist's voice is nearly gone, but his art still remains, and so far as art unsustained by power went he filled the role satisfactorily. Capoul is a good actor, so that we can forgive his loss of voice. Signor Del Puente and Madame Lablache as Gemont and and Flora, respectively, contributed to the enjoyment of the representation.

For last night (Wednesday) Lohengrin was announced. Friday, Romeo and Juliet will be sung. This will be the most notable event of the Spring season.

* * *

Preparations are making for Falka at the Casino, but The Merry War still holds its own bravely.

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La Vie has been considerably improved at the Bijou, but the piece has not made a very favorable impression and it will be succeeded by something else—just what has not been decided upon—three weeks from Monday.

Rhea's Season.

Arthur B. Chase ran over from Philadelphia on Saturday. He is busily engaged on work for next season.

"You are going to California, Mr. Chase?" asked a MIRROR reporter.

"Yes; I have arranged to appear at the Baldwin early in May."

"How have you found business the present season?"

"Very good, indeed. My star is now admitted to be a sterling attraction, and wherever she plays she is always welcome again."

"In what part of the country does she succeed best?"

"In the South and Canada. In New Orleans she created a furore. Ladies embraced her and made a pet of her."

"Then she is a ladies' favorite?"

"Quite so. I find that she draws large matinee audiences of the best people, who esteem her socially as well as professionally."

"Will she continue to play A Terrible Woman?"

"Yes. It was well received in Philadelphia. It is a mistake to call it a drama. It is a comedy."

"Will you make any change in the repertoire for next season?"

"We will, as Mlle. Rhea desires to cast off her present pieces. She may not play any of them next season. Three new plays are under consideration. The company will be strengthened."

"When does your star play in New York?"

The question was parried with: "I may say it is certain that she will appear here. We close our season in July, when Rhea goes to Paris for her vacation. While there she will arrange for a new wardrobe. After our eight weeks' recess, the season of '84-'85 will open on Sept. 1.

The Giddy Gusher

I'm enjoying myself this week, what, with waxworks, white elephants, and the performances at the Star Theatre. The Musee Eden fills a long-felt want in New York. So many things are perpetrated that ought to be perpetuated, that a wax-factory is just the thing for us. The other day the *Morning Journal* got off a paragraph really true—that wasn't contradicted by every other journal in the United States. This will never occur again, and we shall never hear of it more. But if the waxwork factory was only operating as it will be next Fall, this phenomena would be untangled, and a beautiful group made of it.

* * *

I am going to have a private view of twenty new pieces of waxwork, now in the studio waiting clothes, and I will give you a full description of them next week. In the meantime, I advise everybody to run in and see them, already on exhibition. I saw in the papers that the principal French gentleman connected with the construction of the Eden Musee left for Paris the week before it opened. He didn't go a minute too soon. Fanny Davenport is enfeebled by her arduous work in Fedora, but there's still strength enough in her to thank the man who did her in wax and set her up in Twenty-third street. Grant has been ill some time, but the sword he drew at Gettysburg he will sheath in the waxwork maker of the Musee when he "sees himself as others see him" over on Twenty third street.

* * *

They are beautiful, these waxworks, when they don't aim to be likenesses; but the instant they start in to reproduce ourselves and neighbors they do things that beat the Chamber of Horrors. George Parkes, of Daly's company, in a brand-new suit of Spring clothes, stood admiring the Crossing of the Delaware, when Algernon Sullivan, who is a little nearsighted, came along with Judge Brady.

"Ah!" said the legal light to the judicial luminary." "If here isn't the best thing in the show. This is a mechanical figure; eyes move naturally, and its clothes fit it. Where's the catalogue?"

The two stood and admired Parkes for five minutes, and the actor was so paralyzed by the situation that he played the part better than any he ever assumed in all his life before.

* * *

But if I was pleased—"scared to death and tickled too," as Mrs. Barney Williams used to say—at the waxworks, I was equally so at the white elephant of Barnum. The old gentleman many years ago negotiated with a Connecticut man for a cherry-colored cat the Yankee possessed. Barnum agreed to pay a round sum for a square cat of cherry color, sent the stamps to bring the beast and its owner down to New York, and in due time the man dumped a pure black Tom before Barnum, and when the distracted Phineas asked where the cherry color came in the cat man told him it was a black-cherry colored cat.

* * *

Barnum has not been as badly sold since till he struck the Burmah elephant. I can imagine that dear old man, last week, studying the posters he had flung to the March winds, representing a neat article in the way of ivory-white elephants. Then determined to reproduce the animal faithfully, so the show inside should come up to the bills outside, he got another with a tinge of pink on its proboscis, for, reading over the letter of his agents, he discovered they admitted the white to be pink. But then a pink elephant or a pea-green elephant would be a daisy, so a third elephant, surrounded by the "greatest show on earth," was struck off, and this critter he had printed in a pale shade of pistache green. "Now," said P. T., "let 'em come on. I'm provided for any off-colored white elephant the *City of Richmond* can unload."

* * *

Then he trotted off to the dock, and reached the ship and went below; and if ever the immortal Phineas was knocked off exhibition legs it was when he saw the dark, slate colored beast they'd sold him for white. And here he made his first mistake. He should have got Doremus and Chiltan, and a few other chemists, and gone to work with acids and fixed the cuticle of that critter till he brought him up to the condition of the pea-green poster at all events.

* * *

The white elephant isn't white, nor whitish; it's just a brown elephant a little pale from sickness and badly broken out with leprosy. Jacob Hess assures me it's not contagious. I was on the Island (for a limited time) last Summer, and the Commissioner beckoned up in one of the wards a Portuguese sailor broken up in lumps, like hickory nuts, and decorated with whitish blotches, and his nails were of the same unearthly hue. The elephant has got the same disease—it's safe to go see him, you won't catch it—but all the same, Toung Loung is a leper.

* * *

Between the slats of the twelve-foot fence that encloses the leprous district of Honolulu you catch sight of just such spectacles. I saw a big black fellow whose mottled surface had exactly the same sandpapered appearance in the centre of the blotches, and was finished off by the same crop of whitish freckles along the outer edges of the places. I consider the cherry-colored cat of the old museum days as great a curiosity as the leprous old elephant over on Madison avenue; but I do not like his belongings. It's the fashion now for advanced thinkers to search for new Gods. Here you have 'em—fresh, newly-carved and gilded. Nelse Waldron, himself alone, couldn't turn out a finer article than Barnum's property-man has. The nags from the corner of Fourteenth street and Fifth avenue are nice; but the Gods are the simon-pure article, like Huyler's candy, fresh every hour.

* * *

Then I did think that next to the rack and the thumbscrew, the ordinary piano under certain conditions was the greatest instrument of torture since the days of the Spanish Inquisition. That feeling, in common with several others, was thumped out of me in Barnum's Temple of White Elephants. The darkey who sits in a semi-circular musical mill and hammers on plates of brass, has beaten the celebrated cat concatenation of Max Adler all to flinders. It's an entertaining establishment, is Barnum's, but there's only one white elephant in town as yet, and that's on Broadway, next door to the Bijou.

* * *

It was a big audience that gathered to welcome Henry and Ellen as Benedick and Beatrice. I looked over the house, and thought what a delight that mass of admiring faces must have been to the eyes of the artists on the stage. Kellogg in a box, beaming and clapping her fat hands, and shaking up a scintillating bead costume that looked like a kaleidoscope. Mrs. Angel and the Solomon family over the way, in irridescent bead jackets that reflected Clara Louise's shininess. Willie Winter stirring his affluent hair, and smiling that particularly pleased smile that, like the sun in February, is seen very seldom. Morris, with his Fourth of July face on, wondering if, when he feels the "Pulse of New York," it will beat anything like this. John McCaull, at fever heat of excitement, inwardly remarking that that which he has done for comic opera Irving is doing for comedy. The anxious face of Harry Londay, taking on whole layers of relief as scene after scene is applauded to the echo and the shingles. Bram Stoker vainly trying to get on his hat in the lobby, which fitted him (the hat, not the lobby) early in the evening. Joe Hatton trying to receive a perfect impression, from the front of the house, of the universal joy, to incorporate with other impressions about to be published. About a hundred bald-headed old professors and doctors, who go once in a decade, in a decayed condition, to witness a dramatic performance. Five hundred of the flowers of New York society in full bloom.

Oh, yes; this is a great week for your

GIDDY GUSHER.

Criticism in Texas.

They don't do things by halves down in Texas. The same guileless enthusiasm that impels a Texan cowboy to repay a slight with an ounce of cold lead or to clean out a saloon single-handed permeates the field of dramatic criticism and results in the publication of articles of the most unreserved character. A Dallas paper the other day printed a few remarks on the appearance of the Bunch of Keys company which give a fair idea of the critical tone in the Lone Star State. Here are some choice extracts that are worthy of perusal:

Bunch of Keys just fits the average Dallas theatregoer, and the uproarious laughter and shouting applause which rolled from one end of the performance to the other wiped out even the sad recollections of the Minnie Hauk Italian vocal hand-organ exhibition. There is no point to the play—there is no plot—there is nothing but three hours of solid cubic pleasure, which begins with a grin when the curtain sails skyward and ends with a guffaw when the same curtain falls hellward. Miss Moore is the chief in this mirth-provoking conception. By her in prominence stand all the male characters, but she o'ertops 'em all with her red head, as Diana is supposed to have o'ertopped her maids. The mental truth is our elaborate bean, which we have heretofore believed was fit only for microscopic purposes, and then only after a parboiling, was touched by Flora. She is made up like a quarter horse, is pretty as a wooden-topped woman can possibly be, can dance, sing, and evidently has the nerve and strength to tackle a cord of wood. It is such creatures, falling plastic from the hand of nature with the ethereal extracted from them, who go far to make man's life a perfect paradise, with graveled walks and all the shrubbery trimmed. We have been lullabied to by Ramona Abbott and tow-headed Mary Anderson's tan, but the glance of the biddy eyes of Miss Moore lowered us into more different kinds of shapes than the contagious Abbott and the Kentucky sweetness of the Andersons. As for the female support of Miss Moore we can't say much in the way of compliments. They are evidently sisters, as put down on the bills, and they both inherited from their father and mother a hoarseness which in another generation will be consumption. They sang very well, but they should limit themselves to song. They can't talk. They need life. No statuary business in this. In the noise and racket of such a play, when everybody is talking, and talking loud, they should hold up their end of the string. They don't do it. Last night the repetition of last night's performance will be given. It is worth every man's and woman's time and money to go and see it. Miss Moore will sing. She can sing, but should not accompany herself on a guitar. The instrument is too soft for her voice. She should be accompanied with the cymbals. In her repertoire of songs is that of "Sweet Violets." It is a pretty song—somewhat worn, but pretty. We have never heard it but three or four times, and if Miss Moore reciprocates the feeling which she has stirred in the breast of a fellow-mortal, who is also afflicted with a sorrel top, she will warble it for him to-night. If she don't, then those softer feelings which she has called up in us, as the counter boy calls up double bugs, will collapse, and we will go back to the horse-mill life we have led, our hopes dead, and our sky outlumined by a single star of the red-headed magnitude.

In the face of critical acumen and energy of this order boasted Eastern culture must take a back seat.

A Terrible Example.

Mr. W. J. Fleming, who is managing the theatre in Eighth Street, formerly directed by the refined and amiable Mr. Jake Aberle, is a man of expedients. A long familiarity with the Bowery public, a fitful connection with the late lamented George Jones, Count, Gent., Attorney-at-Law, Actor, etc., and an intimate association with enterprises that have had short, brilliant careers, have combined to teach Mr. Fleming the more or less sad uses of adversity. But of all the schemes formulated within the recesses of that physical organ which Mr. Fleming calls his brain that of The Fatal Passion, the last but not the least, was most productive of disappointment.

A short time ago Mr. Fleming observed with interest the success of the temperance meetings under President Gibbs at Cooper Institute. It does not appear that Mr. Fleming became a convert to teetotalism, or that he particularly desired to assist in the moral fight against rum. But he was constrained to believe that the temperance folks could be turned to profitable account. So he determined to cultivate them.

At first he manifested a violent interest in the Cause. His enthusiasm was so noticeable that President Gibbs, himself a blatherskite reformer, invited Mr. Fleming to come over to Cooper Institute and address the masses. Mr. Fleming of course assented and took occasion to say that he was preparing to produce a grand temperance drama to stimulate an aversion to strong drink, and he would feel grateful for the support of the Manhattan Temperance Association, over which Gibbs lords it. Gibbs would be most delighted. Gibbs would be most pleased. Gibbs would guarantee that the advocates of temperance would throng the Eighth Street Theatre as it never had been thronged before.

So Mr. Fleming, in the innocence of his heart, set H. Wayne Ellis to work making a temperance drama, suggested by Cruikshanks' illustrations of the Bottle. Thus was The Fatal Passion conceived and soon it was in the hands of Mr. Fleming's company and announced for production on Monday night last. On Sunday Mr. Fleming, pursuant to request, appeared before 3 000 people at the Manhattan meeting in Cooper Institute. He had come with the expectation of delivering a speech or recitation, but Gibbs and his associates prevailed upon the actor to give some imitations designed to illustrate the evils of intemperance. He sent for some make-up stuff and clothes and sailed in. It was a remarkable exhibition—in its way. First he imitated a man taking his first drink; then he imitated the same man taking his last drink. He represented another chap all broken up early in the morning, who has to use a towel to hoist his trembling hand to his parched lips. Then he showed a fellow in the lively grip of the *delirium tremens*, and he jim-jammed all over the platform to the intense delight of the vast assemblage. Old ladies were moved to tears; young men rushed up and signed the pledge; everybody was pleased. A vote of thanks was tendered Mr. Fleming, and amid such enthusiasm as is seldom witnessed at a public meeting, Gibbs, a half-dozen clergymen and the great mass of people promised to support with their shekels and their presence the great temperance lesson to be taught the following evening at the Eighth Street Theatre.

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Monday night came 'round. Assured of the M. T. Association's support, Mr. Fleming had instructed that the free-list should be suspended except in the case of the press.

The hour for the performance drew nigh.

But ticket buyers did not.

Eight o'clock arrived.

Gibbs and his legions of teetatallers did not.

The M. T. people failed to put in an appearance—yet the theatre was, so to speak, M. T.

Overcome with "agony, rage and despair," Mr. Fleming had to let the performance go on, for the sole edification of a few youths in the gallery and a few reporters in the parquet. Not a single member of the temperance gang showed up. Mr. Fleming realized that he had been sold—taken in—"left," as it were.

He has not got over it yet, but, he says, although he may put his trust in God he won't put a red cent of it in the Manhattan Temperance Association or any other reformatory body. It is needless to add that he isn't likely to be roped into exhibiting himself again as a Terrible Example. He has sensibly concluded that there's nothing in it.

Professional Doings.

—J. H. Ryley joins the Falka company on April 12.

—Wyndham's company left for London on Wednesday.

—D. A. M. will be sent on the road early next season.

—Separation will open at Haverly's, Brooklyn, on the 7th.

—Charles Frohman returned to town on Tuesday afternoon.

—M. C. Cameron will manage Lisetta Ellani next season.

—Sara Neville, late with Fred. Warde's company, is at liberty.

—Louise Dillon being ill, Rillie Deaves has replaced her in Esmeralda.

—Elsa Currilla left last week to join W. H. Lytell's company in Milwaukee.

—The month of June is open, rent or share, at the People's Theatre, this city.

—The Helen Bancroft company are busy rehearsing at the New Park Theatre.

—Marc Edwards has gone on the road to manage No. 1 Princess Ida company.

—Mattie Vickers will open the new Opera House at Huntingdon, Pa., on April 8.

—Joseph Levy is in town arranging next season's business for Lawrence Barrett.

—The Corinne Merriemakers open on the New England circuit on Easter Monday.

—Estelle Clayton played Ilka in Alpine Roses during the earlier part of the week.

—George Paxton and Al Lipman have been engaged for Wallack's traveling company.

—Rosa France has been engaged by Lawrence Barrett as soubrette for next season.

—Operations upon the rebuilding of the Standard Theatre began on Monday morning.

—The reorganized St. Quinten Opera company appears in Kansas City on April 10, 11, 12.

—Corinne at Boarding School is the name of the piece the Merriemakers are now rehearsing.

—Betsy is in active rehearsal at Wallack's. Neither Coghlan nor Teatle will be in the cast.

—Young Mrs. Winthrop and The Rajah companies will rest in this city during Passion week.

—Harry Dixey is engaged in writing a burlesque called Adonis, in which he proposes to appear.

—The Grau English Opera company will be reorganized to play a Summer season in New Orleans.

—Ernest Reiter has joined Dave Hayman's company as musical director in place of Fred. Eustace.

—A Western manager has ordered an adaptation of Orpheus and Eurydice from Sydney Rosenfeld.

—Clara Ellison, of Modjeska's company, has been engaged by the Madison Square for next season.

—Ganes Clark, a daughter of Kate Fisher, has joined John P. Smith's Between Two Fires company.

—Joseph Wheelock will reappear in New York May 10, after a long absence, in The Pulse of New York.

—Most of the old company support Clara Morris on her supplementary tour, which opens at Cleveland on April 14.

—Harry Haskell, comedian of the late Grau Opera company, and several other members arrived in town on Monday.

—George Loesch has left Abbey's Italian opera orchestra, and is conducting at the Comedy Theatre, Broadway.

—Isaac Weinberg, head usher at the Union Square, takes a benefit on Friday. He has been many years at this house.

—Marion P. Clifton made a genuine hit as Mother Shipton, in The Romany Rye, at the People's Theatre last week.

—Josef Handel has been engaged by S. W. Fort for the Summer season of comic opera at the Academy of Music, Baltimore.

—Before leaving Winnipeg, W. H. Lytell was tendered a complimentary benefit. He makes a return visit this Summer.

—Frank Curtis and Mrs. Langtry have not yet come to terms about her promised appearance at the Third Avenue Theatre.

—Scenic Artist John Wilson, of St. Louis, is assisting DeWitt C. Waugh in preparing the Dramatic Festival stuff in Cincinnati.

—Maggie Arlington received a cordial reception when she led for the first time, on Saturday, the Dude chorus at the Bijou.

—There is likelihood of a lawsuit between Harry Bloodgood and the managers of Wanted —A Partner. He claims an interest in it.

—Elliott Barnes' Summer Boarders will go on the road next season with Murray and Murphy, a successful variety team, as stars.

—Clara Morris, Mary Anderson, Modjeska, Joseph Murphy and other prominent stars do not play during Holy week. Pat Rooney does.

—Harrison and Gourlay, in their laughing success, Skipped by the Light of the Moon, open at the Fifth Avenue Theatre on April 14.

—Herr Arnold, a well-known Viennese artist, has just arrived from Europe to join the scenic staff of the Metropolitan Opera House.

—The Alpine Roses will go on the road for a short season. Several members of the present cast will also see the country in its Spring suit.

—Harry Mack made a hit in The Pavements of Paris in Newark on Monday night. The piece was well received by a crowded house.

—Helen Tracy was married in Louisville lately to a member of the Silver King company to which she belongs. The Rabbi Moses tied the knot.

—Fred Leslie, William Terriss and John Robertson, the tenor of Irving's company, will shortly give a matinee entertainment at Chickering Hall.

—Herne's Hearts of Oak opened to a large house at the Mt. Morris (Harlem) Theatre on Monday night. Lytton Sothern appears there next week.

—The Kiralfys cancelled their Pittsburg date with Manager Ellsler, owing to the San Francisco trip. He will take proceedings against them.

—Tillie McHenry, Edna Carey, Mark Price and Inez Mitchell have been secured for Alexander's spectacular play to be produced in Chicago in May.

—Fred Borneman has been engaged for the Summer season at the Spanish Fort, New Orleans. C. J. Campbell, the tenor, has also been engaged.

—A Fun on the Bristol company starts out on Monday. E. H. Carroll will play the Widow O'Brien. D. B. Beddell and Lulu Evans go with it.

—O. H. Barr, Harry Rainforth and Jennie Satterlee have been engaged by Spies and Smart for Milton Nobles' new company to play Love and Law.

—Sam Harrison is in town in advance of Skipped by the Light of the Moon, which will open at the Fifth Avenue—instead of Tony Pastor's—on April 14.

—Mrs. Louisa Morse has gone to Chicago to join Colonel Wood's stock company. Her place in the Deuce of Hearts company has been filled by Jennie Fisher.

—Viola Allen, McCullough's leading lady, will on May 10 join the Madison Square for the Summer. She will play on that date in The Pulse of New York.

—C. R. Gardiner's company, in Only a Woman's Heart, played a very successful two nights' engagement in London, Ont., last week. The press criticisms were flattering.

—Reports are again current that Richard Mansfield and the Bijou management are at loggerheads. An insider emphatically denies them, and says that the comedian is likely to remain at the little Opera House until the season closes.

—Claire Scott is to return to the road under the management of J. T. Moore. She will appear in Foiled at Last. A company is being organized in Kansas City.

—The papers in the Fenwick-Hanlon-Derrick-Confusion case are expected from England here by Saturday. Derrick, the author, cables to deny the Hanlon claim.

—The exodus of professionals to Europe this Summer is likely to be smaller than in previous seasons. Bad business will deny the pleasure of the trip to many.

—Lizette Ellani will next season again tempt fate with Fun in a Boarding School. She claims to be able to indulge in the luxury of an injunction should the opportunity arise.

—Harry Clark, Mooney Howard, Daniel Williams, W. J. Magee, Laura Bigger and Dickie Delaro go out with Fun on the Bristol, which opens in Philadelphia on April 24.

—Play pirates, calling themselves the Ransom company, are infesting Iowa, playing Banker's Daughter, Hazel Kirke, Miss Octoroon, Rosedale and other copyrighted pieces.

—A. S. Pennoyer, at present manager of Mestayer's Tourists, will serve in a similar capacity for Lotta next season, having been engaged by Mrs. Crabtree by letter from London.

—White's Opera House, McKeesport, Pa., is open for first-class attractions for next season. McKeesport is only fifteen miles from Pittsburg, and is a thriving manufacturing town.

—A. Bond Garrett, who has been business manager of Rice's Surprise Party since its formation, resigned on Saturday in Chicago. He did not wish to travel to San Francisco on account of his wife's ill-health.

—The greater number of the people who played Pique at the Grand Opera House on Monday night had but a short time to study their parts. Excepting Charles Leclercq and a few others, they had never played in the piece.

—Managers Hamilton and Chandler are recarpeting and otherwise improving the Mount Morris Theatre. The orchestra floor is to be raised. When the lease of their present house expires, a new one will probably have been built for them.

—George K. Fortescue takes the road on April 21, playing in Well-Fed-Dora in Brooklyn, Philadelphia and Boston, and returning to New York City May 12. Costumes are being made by Godchaux, and a chorus will be engaged. George W. Lederer will manage.

—The Madison Square Theatre, true to its religious faith, omits the regular performance on Good Friday night. The actors are not sorry for the rest thus afforded. Whether they will pass the evening with devotional exercises is not stated. But of course they will.

—With Arthur Wallack in Europe and the "Governor" in Florida, Wallack's Theatre will have a fair show till the end of the season under the able hands of Harry Edwards. Let us hope Arthur Wallack's trip to Europe is only one of pleasure. His last business trip was most disastrous in its results to the theatre.

—The mortgagees of the Bijou Opera House, the New York Mutual Insurance Company, have foreclosed their claim of $200,000. It is therefore probable that the action against Miles and Barton by James, the landlord, will be withdrawn. It is probable that Miles and Barton will eventually buy the house.

—Bartley Campbell has re-written the libretto of the opera West Point, for which E. E. Rice arranged and composed the music. It would have been produced at the Standard this season had the house not been burned down. After Skipped by the Light of the Moon leaves the Fifth Avenue, West Point may get an opening.

—The following people will support Maude Granger in Claire and the Forge Master at the Fifth Avenue: May Brooklyn, Miss Linda LeBaron, Mrs. Sherritt, Rosa Hoops, George Learock, Clinton Stuart, Albert Robson, John Jack, J. W. Summers, E. H. Stephens, Robert Prichard, E. Hughes and Charles Peay. Retta Hesson is Etta Henderson, daughter of the manager.

—The route of Lady Clare and Wallach's company, under Charles Frohman's management, will be Boston, Philadelphia, Chicago, St. Paul, Minneapolis, Omaha, Cheyenne, Denver, Salt Lake and San Francisco. Gentcher's scenery will be carried, and Moths may also be played. Twelve weeks will be spent in Boston, Chicago and San Francisco.

—Georgia Tyler, late of the T. W. Keene company, was called on last week to assume, at short notice, the character of Gerrie Hoskett, in Romany Rye company No. 1, playing in Jersey City, in place of Ettie Baker, who was taken suddenly ill. Miss Tyler proved a very acceptable substitute, and her efforts were thoroughly appreciated by the audience.

—Etta Hawkins, a new Madison Square acquisition, will appear in May Blossom. The cast will embrace Georgie Cayvan, Mrs. Whiffen, Joseph Wheelock, Ben Maginley, Joseph Frankau, Nick Long, Thomas Whiffen, W. J. Lemoyne, King Hedley, Harry Talbot, Walden Ramsey, Tommy Russell, Carrie Elberts, and a dozen children. Easter Saturday, April 12, has been decided on as the opening date.

—Mayor Martin, of Boston, and leading citizens have invited George C. Dobson to give a "banjo recital" at the Hub. The invitation speaks of the "great and growing popularity of the banjo," and the mayor is asked to name "some evening agreeable to himself," with the assurance that the "most cultivated citizens" will lend "fascinating surroundings" to the occasion. John L. Sullivan has evidently been supplanted as the idol of the Hub.

—Now that May Blossom has been widely advertised and is about to be produced, numerous meddlers have written David Belasco claiming copyright to the title. He has applied to the Librarian of Congress, who informs him that his is the only title filed. The sub-title of the play, the Fisherman's Daughter, appears on the roll. Mr. Gerry's objection to the appearance of the children is said to have been withdrawn.

—George Farron, of the Clara Morris company, has become secretary of the Metropolitan Scenic Studio. "Although," said he, "I go out with Clara Morris for a short season, it will not interfere with my connection, as the studio will not be completed for some time. Our temporary office will be at 12 Union Square. Messrs. Fox, Schaefer and Hoefler will attend to all the Metropolitan Opera House work, and Fred. Maeder, the dramatist, will attend to the literary bureau."

PROVINCIAL.

BOSTON.

Modjeska made her first appearance of the season on Monday evening, at the Globe Theatre, in Nadjeska, following on Tuesday with Camille, on Wednesday with As You Like It, on Friday with Cymbeline and on Saturday afternoon with Twelfth Night. On the other evening Nadjeska was repeated. This was a most excellent series of bills to show the versatility of the actress, in all of which she is good, though hardly great, and deserves strong commendation. Nadjeska is a strong piece, with effective situations and good language, excepting in some of the supreme moments, when it is hardly up to the Shakespearean standard. It is well played by the co. in support of Modjeska, as well as by that lady herself. I think the insane laugh by Nadjeska at the close of the prologue and by Nadine at the close of the play, with the slight difference in each that can scarcely be called a distinction except by those who analyze moods and natures, most triumphant indeed. In the other plays of the week both star and support were also seen to good advantage, the personations being respectable throughout.

I have not passed a more enjoyable evening for a long time than I did when I sat through Sweethearts at the Boston Museum last week. If the beautiful play, so superbly rendered, had had due attention paid it by the theatre-going public of Boston, there would not have been an unoccupied seat the entire week. But there were a great many—more's the pity. Charles Barron's Harry Spreadbrow was one of the most crisp and incisive he has given us in a long time, and Annie Clarke's Jenny Northcote was charmingly girlish in the first act, and possessed almost the rich beauty of a not too highly colored autumn leaf in the last act. I do not see what the people were thinking of, that the management was not obliged to keep it on for several weeks. Tom Cobb, rollicking while the other was sweet, rounded out the evening with genuine Gilbertian fun, and sent the audience home in a good humor, to muse on the infectious spirits of George W. Wilson and Miriam O'Leary.

John T. Raymond's second week at the Park was an immense one, the theatre being crowded at every performance. For Congress fits him like a glove, and on the whole is very good of its kind, the fun being natural and spontaneous, and the principal characters are to the Western manner born. It is one of those funny plays that, while being apparently aimed to amuse, yet administers a little wholesome satire that is not misplaced. John Marble's Michael is so good that we should like to have more of him.

The Silver King continues to fair houses at the Boston; A Trip to Africa delights, with its color and music, at the Bijou, and Baker and Farron did a good business with Chris and Lena. Variety at the Boylston.

Items: I regret exceedingly that I was misled by a statement in one of the Sunday papers, to send you an item announcing the marriage engagement of Manager J. B. Schoeffel and Agnes Booth. Of course, the proper thing for me to have done under the circumstances, was to go to headquarters and inquire. But I was busy and did not do so. The only one injured is the malicious person who started the rumor.—Falka is coming to Boston soon.—Adolph Neuendorff and Georgine von Januschowsky will go to Europe for a brief vacation in July. Both of them have done splendid work at the Bijou Theatre, and deserve the recreation.—Managers Stetson and Tyler are arranging to take A Trip to Africa to the Fifth Avenue Theatre early in May.—Lotta has a date at the Park Theatre here early in the Autumn.—Fedora will have a great setting at the Park Theatre.—Mary Shaw is doing good work in the Modjeska co. Her fine training in the co. of the Boston Museum is manifest in all she does.—Governor Robinson's smiling face was seen in a box at the Bijou Theatre on Thursday.—Quite a breeze has been raised during the week in regard to Nadjeska by Georgie Drew Barrymore, who endeavored to stop the play from being given after Wednesday afternoon. Or that was the ostensible object. A great many people looked upon it as a clever advertising dodge. It certainly looked like that, and the houses the last of the week were much larger than in previous ones. Saturday afternoon and evening there was standing room only, and very little of that.—N. C. Goodwin, Jr., has been "going it" in Boston during his enforced convalescence. He occupied a box at the Globe Theatre on Monday night to see Nadjeska, at the Park Theatre on Tuesday to see John T. Raymond in For Congress, and at the Bijou on Thursday to see A Trip to Africa. Further returns failed to reach me.—Annie Clarke had an immense house at her benefit on Saturday night, when she appeared in The Angel of Midnight, in which Caroline Richings used to appear many years ago.—William Warren, who went to Louisiana to Winter with Joseph Jefferson, has returned to Boston, looking much better than when he left. Every one hopes to see him in the Museum co. again next season.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): Janauschek appeared during the week in Zillah twice, Marianne twice, Mary Stuart, Marie Antoinette, Bleak House; at the Saturday matinee, Mary Stuart—three acts—and Come Here were presented. Madame has acted splendidly, although business has not been what it should have been. Her support by George D. Chaplin, A. H. Stuart, James H. Taylor, Ogden Stevens, Giles Shine, Henriette Irving, Lavinia Shannon, Essie Wilmot and the rest of her co. was unexceptionable. Mrs. Langtry opens March 31 in A Wife's Peril.

People's Theatre (W. C. Mitchell, manager): Bertha Welby did a very light business, appearing during the week in Oliver Twist, A Terrible Temptation, The Hunchback and Jane Shore. The star is a bright, talented and handsome little woman, but her co. is provincial in all of its attributes. Jesse James, the Bandit King, 30th.

Standard Theatre (W. H. Smith, manager): Daly's comedy of 7-20-8, by Rehan's co., did an excellent business, and the comedy created much amusement. Harry Hotto, Mrs. Clara Fisher Maeder, Georgie Flagg and the others were acceptable. Baylies and Kennedy's Bright Lights return 30th.

Pope's Theatre (Charles Pope, manager): Uncle Tom's Cabin drew very large houses all the week. It is wonderful how this old stand-by retains its favor and hold on the public. John Stetson's co. in Confusion 30th.

Grand Opera House (J. W. Norton, manager): The Barlow-Wilson Minstrels have done a magnificent business all the week, the co. is particularly strong in comedians, Frank Moran, Hughey Dougherty, Milt. Barlow, George Wilson and Billy Carter forming a great comic quintette. The baseball burlesque was a great hit, the new scene by Noxon, Albert and Toomey of Sportsman's Park, the famous St. Louis baseball ground, being very handsome and loudly applauded every night. Rice's Surprise Party in Pop 30th.

Theatre Comique (W. H. Edwards, manager): This place of amusement has become very popular, and the show is an excellent one. In the olio this week [illegible], the well-known comedian, and a full company [illegible].

Items: The St. Louis Lodge of Elks takes its annual benefit 25th. Robson and Crane, W. J. Scanlan, [illegible] Minstrels, Mr. and Mrs. John W. Norton, Charles Pope and others, will furnish the bill. It will take place at the Grand Opera House.—The annual benefit of George McManus will take place at the Grand Opera House 30th. The Rice Surprise Party in Pop, with [illegible] volunteers, will furnish the bill.—[illegible] is a pretty little lady, and a great social favorite in St. Louis, where she [illegible]. She has been entertained by some of the best families in town during the week.—[illegible], has joined the Rice [illegible], taking Josie Perry's place.—The May [illegible] will open the Olympic Theatre May [illegible], and [illegible] three nights. The first will be devoted to [illegible], the second to the cantata of The Crusaders [illegible] to a miscellaneous programme. The [illegible] under the auspices of the Henry Shaw [illegible] will be Minnie Hauk and [illegible] W. Whitney, a trained chorus of [illegible] orchestra under the baton of A. [illegible] the Cincinnati musical festival a [illegible] will be inaugurated here, early in June. Theodore Thomas' full orchestra, with Frau Materna, Scaria, Emily Winant, Mme. Juch, Franz Remmertz, Theodore Toedt and H. Winkleman will appear. Three entertainments will be given, and the Olympic Theatre will be the place. Time 4th and 5th will be the dates in all probability, and a matinee and evening performance will be given on the former date.—Barney Fagan, the well-known dancer, has left the Barlow-Wilson Minstrels.

CHICAGO.

Princess Ida has been given at the Grand Opera House the past week to large and constantly increasing audiences. While not so catchy in its dialogue and music as some of Gilbert and Sullivan's former works, it has much of the elements of popularity about it. The music is at least agreeable, and contains many bright airs. The dialogue in itself is rather weak, but the words of the songs given to King Gama and Hilarion, Florian and Cyril are capital, and in Gilbert's best vein. The part of Princess Ida is the least powerful of any in the opera—a somewhat extraordinary circumstance, in view of the capital numbers given to the leading soprano in other operas by these authors. On this account, Mary Beebe had little chance to display her abilities in the character of the Princess. Philip Branson was good as Hilarion. C. H. Clark and George Paxton were also excellent. The Gama of E. P. Temple was good dramatically, but very bad musically. Of the ladies, Carrie Burton and Jennie Herrick carried off the honors. The production was aided materially by new and appropriate scenery and handsome costumes. It will continue the attraction for another week, to be followed on April 6 with Confusion.

Gabriel Conroy, Mr. Rankin's new play, was produced for the first time in this city at the Standard, and the engagement has been profitable. The part of Gabriel is one that follows closely the line of work for which McKee Rankin is now famous, and he does some very creditable acting in it. Mrs. Rankin ably assists him in the character of a wild, hoydenish girl of Western growth. Frederick Bryton, as Jack Hamlin, the gambler, divides the honors with the stars by his perfect realization of that truly Bret Hartesh character. This week Harry Miner's Comedy co. in a variety entertainment, April 6, Rice's Surprise Party in Pop play a return engagement.

Sam'l of Posen has not met with the same patronage at Hooley's Theatre, last week, as greeted it on former occasions, Curtis' presentation of the drummer being all there is in it. Robson and Crane begin a two weeks' engagement in Mother-in-Law, March 31, and it is needless to say the house will be crowded for the same length of time.

In the Ranks closed its third week to very poor business. On no evening has Haverly's Theatre been full. The cause is hard to tell, because the play has many good points, the action being well sustained and the story at least as good as the average London melodrama. The co. as now constituted is strong. Mrs. Grace Roth Henderson fully upheld the favorable opinion of her friends as to her ability to portray the part of Ruth Herrick, and her efforts have been appreciated nightly. The management has induced her to continue in the part during the remainder of the season. The Stranglers of Paris opens a fortnight's engagement 30th.

Jalma has, by dint of "sticking it out" and steady advertising, finally caught on in great shape. McVicker's Theatre is being crowded every night, and the two remaining weeks of the spectacle will probably draw more money than the first five. Success to legs.

The Fay Templeton Opera co. is to be at the Criterion this week, and will appear four times in Cupid and Cupidity, a new comic opera by Harry B. Smith and George Schieffarth, of this city. The scene of the opera is laid in Valparaiso, South America; period, 1784. The principal parts are Rosita, a wild flower, Fay Templeton; Carlos, a robber chief, George Olin; Beppo, his lieutenant, Alice Vane; Walter Edgerton, an American officer, J. C. Armand; Don Miguel de Mantilla, a miserly jeweler, Louis DeLange.

Colonel Wood's Museum is announced to open 7th. The mineral and other collections are in place. The wax representations of famous historical scenes and personages are also ready, and the only cause of delay is the theatre, which is in course of reconstruction. People are already asking for tickets for the opening, and it looks as though the Museum, under the Colonel's name and direction, would at once leap into popularity. A large dramatic co. is in daily rehearsal. The Veteran and Parted, are to be the first plays performed. One of them at the matinee, the other at night.

Coup's Chicago Museum is making a bid for a continuance of the peoples' suffrages by putting on Gilbert and Sullivan opera at night and a drama at the matinee. The first opera is to be Iolanthe.

The Academy of Music could not hold all the people who wanted to see Gus Williams in One of the Finest. The theatre has been crowded at every performance. This week, The Planter's Wife, with Emily Rigl as the star.

Kohl and Middleton's dime museums are doing an enormous business, and they deserve it, for their list of living curiosities and the stage performance are excellent of their kind. One remarkable fact these Dime museums have demonstrated the past six months, has been the unimagined number of Tattooed people in existence. The person who makes the figures on the skin of these "curiosities" should secure some new designs at once. There is a painful similarity about all of them that does more than anything else to give the snap away.

NEW ORLEANS.

Wyndham's second week at the Academy of Music, which began March 21, has been, if anything, more successful than his first. The Cosy Couple and Butterfly Fever constituted the programme for the earlier part of the week, and Love's Device and The Great Divorce Case followed for three nights. Pink Dominos will be given on the closing night of the engagement (March 29), preceded by the comedietta of Naval Engagements. Business has been justly large, and the audiences have given frequent and emphatic tokens of their thorough enjoyment. This co. has won here a most genuine artistic and financial success, and is conceded to be the most thorough comedy organization we have had this season. Miss Charlotte Thompson comes to this house for two weeks, 30th. East Lynne, Miss Multon, New Jane Eyre and Nell Gwynne, will be given for the first week, and The Sea of Ice for the second.

At the Grand Opera House the Godini-Brignoli Italian Opera co. began a season of four nights, 26th, in the opera of Don Pasquale. The audiences have not been either large or enthusiastic. Kelly's Comedy co. began a week's engagement at the French Opera House, 23d, in A Friendly Tip. This is about the worst play it has ever been my lot to witness. I fail to find a single redeeming feature in it as a dramatic production. The audiences have been very good, owing principally to the fact that the Association of the Army of the Tennessee are very materially interested in the receipts, a good percentage of which goes to their Tomb Fund. Prizes will be given to lucky holders of coupon tickets 29th. It would hardly be fair to criticize the actors in the cast. Ferguson is very funny as the Dude and creates much merriment. The others do as well as they can under the circumstances. On the closing night the regular play will be supplemented by the last act of Fanchon, in which Grace Cartland and Harry Warren will appear.

Gossip: Marlande Clark is advertised to give a humorous and dramatic recital at Werlein Hall March 28.—Messrs. Lorraine Rogers and Frank L. Veranee, manager and agent of Charlotte Thompson, respectively, have been in town this week booming their attraction. They have done plenty of splendid billing and deserve a successful engagement.—Much to the surprise of everybody, Messrs. W. J. Ferguson and J. H. Farrell, the late recalcitrants of the Friendly Tip party, turned up in town last Saturday, and after a general consultation between themselves and Mr. Kelly and the lawyers on both sides, announced their willingness and desire to participate in the performances to be given here. They have been playing all week. Manager Kelly, however, has decided to close his season here, unless some unexpected events transpire, and announces his determination to assume the aggressive toward Ferguson, *et al*. He claims that he does not want Ferguson any longer; but unless the latter makes good the losses occasioned by his escapade he will prevent him playing for the term of his contract—three years. Kelly certainly has the best of it so far.—The Faranta and Gorman tent shows and the Dime Museum are still attracting good audiences.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): T. W. Keene closed a brilliant engagement Saturday. Although the attendance was not large, the furore created, and the unanimous approval of the press and public made his reception brilliant. Flushed with pride at laurels recently won in New York, and armed with a strong desire to make a favorable impression in the enemy's camp were the probable reasons for Mr. Keene's success. His repertoire for the week included Richard III., Richelieu, Hamlet, Macbeth and Lady of Lyons. It is seldom that a star is surrounded with such excellent support. The cast, almost without an exception, deserve mention for their proficiency. J. Newton Gotthold, F. C. Hagar and Carl Ahrendt formed the leading male support. Miss Hamblin's Lady Macbeth was all that could be desired. Anna Story is badly cast for leading parts. Frank Hennig as the actor, in Hamlet, showed study and talent. Storm-Beaten will fill the current week. The succeeding week divided between Emma Abbott Opera co. and Patterson's co. playing the Queen's Lace Handkerchief.

Academy of Music (John A. Ellsler, manager): W. E. Sheridan, who supersedes Fred Ward as the star of J. J. Collins' co., received a most undeserved reception last week. Business throughout the engagement was poor enough to discourage any actor. At last reports Mr. Collins was lying dangerously ill at the Kennard House. Mr. Sheridan's great standby is Louis XI., which is a masterly impersonation. The co. is very poor, and the stage settings miserable, marring to a great extent the superb force of Sheridan's acting. Harrison and Gourley's Skipped by the Light of the Moon, this week. Miss Siddons' Minnesota, 7th.

Stage Stance: The season at the Academy will continue until July 1.—Dora Henninges is considering an offer from the Seventh Regiment Band of New York as soloist.—William R. Hayden, manager of T. W. Keene, spent two days of this week in Cincinnati, arranging the costs for his star's appearance at the Dramatic Festival.—Clara Morris at the Opera House, 14th, week.—"Manager Miles goes to Cleveland to-morrow to secure the eminent tragedian, W. E. Sheridan, for the Dramatic Festival. If engaged he will play Cassius in Julius Cæsar, and Hotspur in Falstaff."—*Cincinnati Commercial-Gazette*. This is a mistake. Mr. Miles did not come to Cleveland. J. J. Collins, manager of Mr. Sheridan, says he (Sheridan) will not appear at the festival.

SAN FRANCISCO.

March 25.

The cry at the Grand Opera House is, "still they come." This is the last week of Mapleson's Opera co. The season has been successful beyond expectations. On the 27th, in order that the general public shall have an opportunity of listening to the world-renowned diva, the Mechanics' Pavilion has been secured and Adelina Patti will make her appearance, supported by most of the company. Without a doubt the immense building will be crowded to its utmost capacity. The co. go from here direct to Salt Lake.

The latest stir in theatricals is the disposing of Emerson's interest in the Standard Theatre to Manager Stechhan, of Portland, Oregon, for $10,000. The sale was consummated 20th. Charley Reed still retains his interest, which I believe is a third. The Standard co. is now in Portland, under engagement to Manager Stechhan, and the theatre here will be renovated and made easy for their new season, which opens 7th. Manager Stechhan has the reputation of being a shrewd manager and a genial fellow. He also holds managerial sway over the whole Northern circuit, extending northward through the Sound towns to Victoria, and taking in all the Oregon towns to the borders of Idaho.

Her Sacrifice still continues at the Baldwin. On March 28, Claire; or, The Forge Master will be presented. The house will be closed 27th for a dress rehearsal.

This week, at the California Theatre, M. B. Leavitt's Specialty co. is the attraction at popular prices. The engagement is for one week only. The Kiralfy comb. take possession March 31. This engagement is predicted to be a big thing, and our public is looking forward to it with eagerness.

Hoop of Gold is still the magnet at the Bush Street Theatre. The Wages of Sin is underlined for March 31. The Adelphi Theatre reopens under the management of James A. Browne. Variety talent is advertised for.

The Market Street Theatre is doing good business. Kelly and O'Brien are great favorites, and the Heely Brothers delight and surprise their audiences by grotesque acrobatics and high kicking. W. J. Morant made his appearance last evening and was warmly welcomed. The Market Street Theatre is becoming a popular family resort.

At the Tivoli the opera William Tell was produced last evening, with F. La Fontaine and Louise Leighton in the leading roles, to a good house.

Items: Alice Harrison, supported by Bert's Oakland co., plays this week in Sacramento.—George Wessells and Frank Wright will have a joint benefit at the Standard, 30th; many professionals will appear.—Wallack's New York co. will play a Summer engagement at the Baldwin, under the Frohman management.—All the members of Mapleson's opera co. attended the funeral services of Signor Lombardelli. A requiem mass was sung by the members of the co. *Figaro* says: "Colonel Mapleson and Manager Bert have formed a joint partnership of interest for some mammoth attractions to be produced at the Grand Opera House next year, including a grand opera season, a season of Henry Irving, and some big London attractions that Colonel Mapleson will negotiate for on his trip to London in May next.—The Kiralfy co. are due this evening.—Fred Corbett has assumed the stage managership of the Baldwin.—Jeffreys Lewis left on the last steamer for Australia, and without a manager.—Julian Martinetta left for the East during the week.—Chiarini's circus will visit us sometime in April.—Louise Pomeroy and her husband, Mr. Elliott, arrived by the last Australian steamer. It is probable they will play an engagement here, should opportunity present itself, before proceeding East.—Billy Emerson goes East soon.—Joseph Grismer and Phoebe Davis, supported by the California Theatre co., produce Chispa at the Oakland Theatre this week.—The benefit of Cass Downing at the Standard Theatre, 19th, was a bumper, and he left the following morning for Oregon with his pockets weighed down.

PHILADELPHIA.

The change in the cast of Falka, which was foreshadowed in my last letter, has taken place and is of a somewhat radical nature. Cecile Fernandez has been released from her engagement to Colonel McCaull, and is now being wafted to London, whither, it is said, important private affairs call her. Her medical man forbade any further vocal work, and had she remained in the country she could not have appeared again for some time. I do not think her voice compensated for the lack of vivacity and spontaneity in her acting, and the management is probably content with the present condition of things. Carrie Godfrey, stimulated by the success attending her efforts as the Falka understudy, permitted her cranium to enlarge, and on Friday evening last refused to go on unless she received $100 for each performance, and further demanded that the "century" should be paid in advance. The extortion was based upon a knowledge of the temporary helplessness of the manager. It was $100 or no Falka, and of course she got the money. She also received something not down on her programme—a discharge. Saturday afternoon, Bertha Ricci arrived from New York, assumed the role, and at once leaped into favor. Notwithstanding all the disadvantages attending a performance for which there had been no rehearsal (with the co.), Miss Ricci made an unclouded success. She has an agreeable face and manner, and is quite up to the part, both musically and dramatically. Emma Carson has also retired permanently from the co., and Florence d'Arona assumes the role of Alexina—a part which, in the hands of Miss Carson, did not rise above the level of a lay-figure. A. H. Bell (Jeannie Winston's worser half) replaces Harry Standish as the Seneschal. Falka will run until the 14th, when we permit its appearance in New York and accept The Merry War in exchange.

At the Chestnut, Mlle. Rhea had a thoroughly successful week. Her new play, A Terrible Woman, cannot be said to have scored a great success, although it is bright and entertaining in spots. Rhea speaks so rapidly in her efforts to sustain the role of a "talky" woman as to be, at times, utterly unintelligible. Her want of command over the vowels is her only fault. Arthur Chase has surrounded his star with a very capable co., Miss Linderman, and Messrs. Harris, Cooper and Sullivan being particularly acceptable, but there is one defect to which attention should be called, and that is the wide difference in the *mode* and quality of wardrobe between Rhea and the ladies, who, in the play at least, are supposed to be quite her equals in point of worldly prosperity. It is certainly in bad taste for a star to so far outshine her co-workers as to cause them to look dowdyish by comparison. The Silver King began a two weeks' engagement 31st; Modjeska 14th.

Emmet's week at the Opera House drew $10,000. For a performer who has lost all semblance of a singing voice, and who never was an actor, this is a pretty fair showing. "That is something like a show," remarked an usher, as the curtain went down on the second act; "it knocks h— out of last week." (Irving.) And this rather inelegant *dictum* pulses the average public. Nat Goodwin, in Those Bells and Hobbies, opened the present week to a good house. Princess Ida, 7th.

Youth was a dismal failure at the Walnut. The co. engaged showed evident signs of having been "faked," and the opening nights were characterized by bungling stage work. As Fleishman and Hall are not in the habit of countenancing such discreditable displays, the carelessness everywhere visible is not easily accounted for. Fedora, the current attraction, is booked for a fortnight. Opening house large.

At the Arch Neil Burgess played one of the best engagements of the season. There is nothing new to be said of the performance. A Bunch of Keys will hold the boards until the 7th, when Harrison and Gourlay Skip by the Light of the Moon.

The Lights o' London did a fair business at the National during the first week of the engagement; the result of the second week is doubtful. This play has been done here too often, and we are fatigued by the frequent repetition. The co. is weak at almost every point, the management evidently trading on the reputation of the piece. It is time our local managers took action in such matters by insisting upon the appearance of a few capable people. The day is past when the original reputation of a drama will carry it through. Hearts of Oak, 7th.

The Kentucky Belle was given at the Arch Street Opera House to empty benches. Cast wretched, and failure deserved. This week the house will be given over to German comic opera, interpreted by Marie Geistinger and the New York Thalia co. Opening bill, A Trip to Africa. The advance sale has reached $1,000.

Carncross continues last week's programme. The New Central did well with Gardner and Patti Rosa as the attraction. This week the Rentz-Santley Burlesque co. furnish the amusement. Hagar and Campbell's Dime Museum offers an attractive bill of freaks. The Girard-Murphy co. appear at the Club.

Items: Eileen Oge is on at the Bijou for Lillie Hinton's benefit 29th.—The Lenten season has not greatly affected our theatres.—Emma Abbott appears at the Opera House Easter week.—John S. Clarke returns here in May, and will be seen in a round of his favorite characters.—The National is to receive attention from artisans of all sorts at the close of the season.—The Lottery of Life is booked at the Arch.—Ida Griffin, of the Bunch of Keys co., is a native of Philadelphia.—Rhea presented Manager Nixon with her portrait in oil. Happy Sam!—We are now relieved of the windmill attachment to Falka.—Press-Agent Petley, of the Museum, did a clever piece of advertising work in getting his rubber-cuticled freak examined by Jefferson College professors.—Brooks and Dickson defeated George Edwards in his attempt to recover damages for an alleged breach of contract.—The party who endeavored to establish a charge of perjury against Manager Kelly of the National made an ignominious failure.—Carrie Godfrey witnessed a performance of Falka at the Saturday matinee, from an upper box. "Of all sad words, etc."—Jeannie Winston and Hubert Wilke have been photographed. Their gypsy dress show up handsomely.—Slater Smith lost $1,500 by his venture at the Arch Street Opera House.—The Kaltenweiler, of the National, was one of the "standees" at Haverly's last Friday evening.—Col. Haverly is in nightly attendance at his Broad Street house. I should not be surprised were the Walnut to fall into his hands next season. A combination with the National would then be in order.—Jeannie Winston appears to be falling in love with herself. "Beware! the Ides of March, beware!"—A Trip to Africa, as given at the Arch Street Opera House, Monday night, is beneath serious attention. The co. was out of tune, and the orchestra the worst on record.—Heverin and Shakespeare have issued a writ against Carrie Godfrey for the recovery of $100, obtained, as is alleged, by extortion. Her husband, Frank Thompson, is included in the suit.

CINCINNATI.

Esmeralda at the Grand past week proved sufficiently attractive to comfortably fill the house at each presentation. Since the co.'s last appearance here W. H. Crompton has replaced John E. Owens as Elbert Rogers, and Louise Dillon portrays the title role, vice Annie Russell, now doing Hazel Kirke. Crompton is to be commended as an earnest, intelligent actor, but he fails to invest the role with the same degree of interest that marked his predecessor's portrayal. The Walcotts are old favorites here, and were well received during the week. The play was admirably set. This week, James O'Neill in Monte Cristo, followed 6th by Annie Pixley.

Evans, Bryant and Hoey's Meteors, during their stay at the People's, filled the house nightly and gave one of the most attractive programmes presented here during present season. The musical sketch of Bryant and Hoey is the great card of the show. Bryant's ability as a musical artist is simply phenomenal. The Book Agent, with Charley Evans and his capacious mouth, is still the afterpiece, and, if the laughter past week be any indication, retains its pristine popularity. By the way, Evans has given up his turn in the olio and is replaced very acceptably by James F. Hoey. The present week marks a new departure at the People's, manager Fennessy having concluded to open a first-class museum. Among the prominent artists for current week are Professors Nicale and Blitz, the latter assisted by Mlle. Louie and the Royal Marionettes.

The co. presenting The Silver King at Heuck's New Opera House during last week was substantially the same as that which recently appeared in the play at the Grand. Walter Bentley, in the leading role, was somewhat more acceptable than when previously witnessed, though by long odds the best work of the week was performed by Helen Tracy and John Jennings. Manager Fennessy's efforts in the direction of staging the play were thoroughly appreciated by both players and audience. This week, Frank Mayo in Davy Crockett, followed, 7th, by the Mapleson Opera co. in a week's engagement, opening with La Somnambula.

Nobody's Claim held the boards at Havlin's Theatre throughout the week. Literary merit in the construction of such plays is always a secondary consideration, and Nobody's Claim appeals strongly to that class of amusement-seekers who frequent the gallery and upper sections of the house. Judging from the box-office returns for the week, faulty dialogue was readily overlooked in the rather lively situations with which the drama abounds. Kate Noah was rather a mild edition of the Carrie Swain type, and with John Dyllyn and Frank Lawton managed to evoke considerable applause. This week, M. B. Curtis in Sam'l of Posen. Mrs. Curtis will appear in Camille at matinee, 2d. Lights o' London, 6th.

Items: James H. (better known as Doc) Thayer, the well-known circus manager, was in the city March 27, looking after the shipment of his tent canvas and chariots to Lafayette, Ind. He anticipates opening his season at the latter place May 1.—Harry Miner was in the city early in the week.—Among the several proposed alterations in Music Hall for the Dramatic Festival will be one whereby the stage will be brought forward fully sixteen feet into the auditorium.—The Ohio Commercial Travelers' Association will be the recipient of a benefit, tendered them by M. B. Curtis during his week's stay at Havlin's.—Now that the Dramatic Festival is a fixed fact, the erection of what is styled dramatic temple is being energetically agitated, and it is confidently announced that at the auction sale of seats on Wednesday, 2d, one of our prominent millionaire citizens will bid in the first choice of private boxes at $100,000, with the express understanding that $500 of the sum in question is to pay for the use of the box, and the remainder, $99,500, is to be recognized as a gift in behalf of the proposed dramatic temple.—James Douglas, until recently stage manager of the People's Theatre, takes the road, 7th, opening in Hamilton, O., in his sensational drama, Darkness and Daylight.—Nick Roberts has been in town several days, booming Monte Cristo, and Frank Paul has been engaged in the same laudable enterprise in behalf of M. B. Curtis.—Frank Mayo's advance work is entrusted to Edgar Egerton, a clever gentleman to all intents, if his services here past week be any criterion.—Ada Dow and Fanny Brough, of the Josephine Reiley comb., arrived from Chattanooga March 26.—John Morrissey, the well-known variety manager and artist, was a petitioner for divorce from his wife, Cordelia Morrissey, during past week, the case being heard by Judge Conroy. Through some informality the case was dismissed.—John Wilson, of St. Louis, who is one of the scenic artists engaged to assist DeWitt C. Waugh in preparing for the Dramatic Festival, arrived March 26.—If the French Twin Sisters could only vocalize with the same degree of excellence that marks their dancing efforts, they would be the most attractive cards on the variety stage to-day.—Manager W. R. Hayden was in town during the week, and was enthusiastic over the Dramatic Festival and its prospects.

BALTIMORE.

Academy of Music (S. W. Fort, manager): J. L. Stoddard gave a series of lectures last week to a large and cultured attendance. He is a fluent, easy speaker, describes vividly and always handles his subject in an enjoyable and instructive manner. The description and illustration of the Passion Play at Ober-Ammergau was peculiarly well given, and drew the largest audience of the week. This week the Bijou co. appears in Orpheus and Eurydice. Next, Lottery of Life.

Ford's Opera House (J. T. Ford, proprietor): The week was filled in by the Leon and Cushman comb. and the houses were very fair. As its name implies, this comb. was Leon and Cushman almost exclusively so. One or the other of them was on the stage all the time, and they did their specialties *ad nauseam*. They are good specialists and very neat in their line, but too much of anything is cloying, and when they force themselves on an audience for a whole evening they become very tiresome. The drama, or protracted sketch, or whatever the performance may be called, is disconnected, vapid and dull, and the burlesque on Fedora melancholy and sad. The co. had nothing to do, and did it very well. The Princess Ida, under the auspices of John Stetson, opened on Monday night to a good house. Next week, Queen's Lace Handkerchief.

Holliday Street Theatre (J. W. Albaugh, manager): The Shaughraun was given to fair business last week in very good shape and with Dion Boucicault as Conn. The star still does a wonderful piece of acting, but time has told on him since he last visited us, and he moves around less sprightly and nimbly. The support was very fair. The Romany Rye began a return engagement on Monday night to a big house. This melodrama has always been a favorite here, and the prospects are for a big week's business. Next week, Eugene Tompkins' Comedy co. in A Rag Baby.

Monumental Theatre (J. L. Herman, manager): Big houses were the rule during the Her Atonement engagement, and the drama was well set and presented by a good co. Leavitt's European Specialty co. is the attraction announced for this week. Among the people billed are: Dorina and Rigoli, aerial gymnasts; Dermot and Doyle, Irish team; Sanford and Wilson, negro comedians; the Grinnells, in sketches; Lamont Trio, acrobats; Mocearo and Gardner, Dutch team; Nellie Richards, serio-comique, and Thomas Flynn, Irish comedian.

Front Street Theatre (Daniel A. Kelly, manager): T. Slater Smith's Ranch 10 comb. is appearing this week, headed by Abbie Pierce and Harry Colton.

Items: The Musical Festival to be held here April 30, May 1 and 2, will be of unusual interest to music lovers, not only in Baltimore, but all over the country. Hamerick's new work, "The Christian Trilogy," will be performed for the first time and under the immediate direction of the composer himself, a distinction that is novel and unique in this country. Professor Hamerick is a musician of the highest order, and his works have always found favor with the great musicians and artists of Europe. A most attractive programme has been announced. The first day will be given to Rossini's "Stabat Mater" and Hamerick's "Christian Trilogy." It will be repeated on Thursday. The soloists for the first and second days will be Emma Juch, Emily Winant, Theodore Toedt and Frank Remmertz. On Friday evening there will be a fine programme of music, beginning with Bach and Handel and ending with the Ninth Symphony of Beethoven. It will include an orchestral arrangement of a Toccata of Bach by Thomas' orchestra, one chorus from the Messiah, one concerted piece from the Creation, one grand aria from Oberon and one from the Marriage of Figaro, in which Materna will sing, and will conclude with the glorious musical creation, Beethoven's Ninth Symphony. Saturday evening will be devoted wholly to Wagnerian music. The choir will sing the Tournament chorus from Tannhauser and choruses from the Meistersinger. The soloists will be Materna, Winkelman and Scaria.—E. S. Irally, bandmaster in the Her Atonement co., was presented with a handsome gold badge on Thursday by the members of the band and the manager of the co.—Quite a sensation has been caused in social circles here by the announcement that Mrs. Dennison, a leader in society here, has signed with the Madison Square for next season. She has frequently appeared in amateur performances with more or less success, and was the leading lady at the Wednesday Club for several years past.—J. W. Albaugh has been confined to his house with some disease of the stomach for some time, but was able to get out again last week.—On Saturday night, the last of the concerts at the Peabody Conservatory was given. A very attractive programme was rendered, and brought to a brilliant close the most successful season ever known at the Conservatory. The attendance throughout has been large and brilliant.—B. W. Kitchener, who represented the Wyndham co. on its Southern tour, is back at his old place at Ford's Opera House.—When Harry Richmond struck here last week he was in hard luck, and before he had been here twenty-four hours proceeded to paint the town red. Tuesday morning he went up to Manager Kelly's office in Front Street Theatre and demanded money, which Mr. Kelly promptly refused. In the afternoon he went on the stage and insulted the audience, and at night drew a knife on Mr. Kelly. He sobered up toward the end of the week and resumed his part.—Manager Ford comes out this week with the announcement of the Summer season of opera at the Academy, and the co. engaged. The list of artists is extraordinarily strong, and the repertoire very attractive. Jeannie Winston, Francesca Guthrie and Lucille Meredith are the sopranos; Flora Bemister and Grace Clark, altos; Percy Cooper and Joseph Handel, tenors; Fred Dixon, baritone; Walter Allen, basso, and A. H. Bell, comedian. The chorus will be increased to thirty voices, and Adam Itzel, Jr., will be the musical director. The repertoire will include Princess of Trebizonde, Fra Diavolo, Giroflé-Girofla, Perichole, Chimes of Normandy, Boccaccio, Donna Juanita and Bohemian Girl. Mr. Fort deserves great credit for the very pleasant and enjoyable entertainments he provides for his patrons, and his efforts will, undoubtedly, meet with substantial approval. A word of praise is also due to Mr. Fort and his orchestra leader, Prof. Itzel, for the excellent music which is always so attractive a portion of the Academy programme.

BROOKLYN.

Grand Opera House (Knowles and Morris, managers): D. A. M. took another inning this week at the Grand. It works much smoother than it did, and there is certainly plenty of business and life about it. Laura Don likes her character the best of any she has latterly played; Frankau thinks his the longest he has had for years, and Leonard Grover, Jr., claims it to be more exhausting, both mentally and physically, than any he has ever undertaken. The window scene catches the audience as especially funny. Next week, the 7-20-8 comb. play their second engagement of the season.

Haverly's Theatre (William A. McConnell, manager): Lytton Sothern, the "son of his father," plays this week to good houses. He is certainly a good adapter of his father's peculiar style. He was greeted Monday by an audience largely composed of admirers of the original Sothern, and they were well satisfied with the successor. The support were all excellent, and the play will run well. Next week, Separation, from Union Square.

New Park Theatre (Colonel W. E. Sinn, manager): Lights o' London, strange to say, played to a poor house Monday night; but the attendance picked up after. The play was well set and acted, and the waits were not long Monday night. It lasted till 11.30 all the same. Colonel Burleigh, an old Brooklynite, took the part of Harold Armytage, and did well. The others noticeably good were J. A. Howells, C. H. Bradshaw, Charlie Thropp and Marion Mordaunt. Next week, Neil Burgess in Vim.

Items: The Silbons, gymnasts, and a vaudeville co. are the attractions at Hyde and Behman's. The "too strong" Colored Minstrels played to big business. Sam Devere is funny, but almost too coarse for a Brooklyn audience.—Messrs. Knowles and Morris have a fine office attached to the theatre, plenty large enough, and free for the use of the profession. It is a big convenience.—This week begins a change of prices and plays at Haverly's. Legitimate plays and high-priced stars have been running nearly a month.—Peck's Bad Boy will shortly educate the Brooklyn youth and amuse the elders at the Grand.—It is likely Messrs. Knowles and Morris will take back the lease of your Park Theatre from Messrs. Stevens and Murtha.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): John McCullough opened a week's engagement Monday night. He played Virginius to crowded houses. During the week The Gladiator, Othello, Richard III. and Ingomar will be presented. Uncle Tom's Cabin next week.

Lee Avenue Academy of Music (Berger and Price, proprietors): The Romany Rye is the attraction here this week, and business is good.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): Lawton's Magic and Gift show to small house, March 24. The Lincoln Family (from Philadelphia), in sacred songs and concert, to small house, 25th.

MOBILE.

Mobile Theatre (T. C. De Leon, manager): Brignoli-Godini Opera co., March 22, to a good house. Brignoli sang with scholarly expression and natural sweetness. He was loudly encored.

Item: Only one performance has been given at the theatre for the past three weeks. The following is a list of attractions promised, but that failed to appear: Fun on the Bristol, Our Summer Boarders, the Majiltons, French Opera Bouffe from New Orleans, and Charlotte Thompson, also Wyndham Comedy co.

ARKANSAS.

HOT SPRINGS.

Opera House (W. J. Slocum, manager): Flora Moore produced Bunch of Keys, March 25, to a packed house. A great many left, not being able to secure standing room. Miss Moore as Teddy Keys, W. C. Crosbie as Littleton Snaggs, and George A. Booker as Jonas Grimes, were splendid in their parts, keeping the large audience in a continuous roar. Ada Gray produced The New East Lynne, 28th, to a goodly sized audience, who were very well pleased with her acting; co. very good. Miss Gray received one call before the curtain.

Items: After the Keys performance the star, Flora Moore, and Dudley McAdow, manager, were dined by Dr. J. M. Keller, of this city.—Manager McAdow reports splendid business during his Southern tour. He has also had three offers to play a return engagement at New Orleans—Ed and Fred Powell spent a couple of days in the city last week. They expect to return and give a series of performances at an early day.—The Hotel Josephine, where most of the theatrical cos. have been stopping, burned to the ground night of 20th. It will be rebuilt.—Manager Slocum can justly boast of having one of the finest orchestras in the South.—Prof. Emile Levy was over from Memphis a few days last week.—As our city is full of visitors now, first-class cos. can always get a good house.—Seats are selling very rapidly for the performance of Minnie Hauk to-night (29th).

HELENA.

Opera House (B. R. Fitzpatrick, manager): Julia Hunt in Fanchon and Pearl of Savoy, March 21, 22, to small but appreciative audiences; support good.

LITTLE ROCK.

Capital Theatre (George H. Hyde, manager): Flora Moore's Bunch of Keys, March 26, to the best house of the season. Flora Moore, as Teddy Keys, was well received. Jonas Grimes, by G. A. Booker, was a capital performance. Littleton Snaggs was none other than W. C. Crosbie, who kept the audience in a roar all the while.

Item: Minnie Hauk and co. arrived March 27 and presented Carmen, 28th, at the Grand.

CALIFORNIA.

SAN JOSÉ.

California Theatre (C. F. Macy, manager): Leavitt's Specialty co. gave two variety performances to good houses March 17 and 18.

Opera House (Ed. Englander, manager): At this place of amusement comic opera has been given nightly since the opening, about two weeks ago. Good audiences have been called together by the 25-cent general admission. The operas have been very well received.

CONNECTICUT.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The Boston Theatre co. presented Charles H. Hoyt's new play, A Rag Baby, to a rather small but well-pleased audience, March 24. The play is very bright and full of funny situations. Frank Daniels as Old Sport is a fine character study. He carried off the honors. Rest of the co. were very good. Mr. and Mrs. W. J. Florence, Facts, 27th, to a large and well-satisfied audience. The support was very good. Oliver Doud Byron appeared, 29th, in his time-tried and popular play, Across the Continent, to a fair audience.

American Theatre (W. S. Ross, manager): The co. has been only fair the past week, and business has not been up to the average. Departures: Walton and Edwards, Georgie Melnotte, Reynolds and Arnold and Lizzie Daly. Week of March 31 opens with John and Lea Peasley Revillo, Mr. and Mrs. W. J. Conway, Eva Emerson, Dick Hume and Dan Regan.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): The

Thompson told a fair-sized audience some amazing facts, March 26. They are quite versatile, and with the aid of a good supporting co. kept their hearers in continued good humor. The absence of programmes was annoying, and prevents me dealing more specifically with the cast. Margaret Mather is due 2d; Denman Thompson, 11th.

New Haven Opera House: An enthusiastic audience followed O. D. Byron in his trip Across the Continent, March 25. The play is well adapted to suit the requirements of that class of theatre-goers which makes the house top-heavy. Carrie Swain paid us a visit, 29th, with Fred. G. Maeder's new play, Morning Glory. The play will probably draw well in New England, although it requires a great stretch of imagination on the part of the average Yankee to convince him that the introduction of three striking mill hands, who make an unsuccessful attempt on the life of their employer, and who are lost to view until the dinner hour, when the identical three strikers with brand-new dinner pails on their arms, stride hurriedly across the stage—warrants the assertion that the play is "illustrative of mill life in New England;" not to speak of the duplicity of one who speculates in oil pits in this part of the country. Notwithstanding the pleasing effect of Miss Swain's specialties, which the play was intended to bring out, judicious alteration will greatly enhance its value.

Grand Opera House (Clark Peck, manager): Lytton Sothern was billed for three performances, March 25, 26, but owing to the severity of the elements the attendance warranted the presentation of the first only. Of this gentleman's power of originality I had no opportunity to judge, but that he is a clever imitator cannot be denied. Unless I greatly mistake my man, Dundreary will continue to live in one whose father was the greatest high comedy actor of his time. Bess, the Waif, was presented, 28th, 29th, to far from overcrowded houses. A third advertised performance was not given, owing to the absence of that most necessary factor—an audience. Alice Pennoyer personified the title role, assisted by some lesser "meteoric stars." It was about the trashiest thing of the season. This piece was advertised as a "border play," and was such in truth, for it bordered so near the verge of stupidity that I wondered how people could tolerate it. Jacob's Museum co., 31st, week.

American Theatre (Press Eldridge manager): Muldoon's Picnic was done up in good style last week, and the gallery rejoiced. Gibson as Mulcahy, and Lea Pealey in her vocal selections were very entertaining. This week a vaudeville entertainment.

Items: The Yale Glee Club has been invited by the New York Alumni to repeat its recent performance at that city. The invitation will probably not be accepted—for various reasons.—Corinne and her co. are expected here next week, to rehearse a new play to be presented shortly in this city. The name of the play has not yet been decided upon.—The funeral of Mrs. Cynthia Stratton, mother of Tom Thumb, took place from her residence here March 29. The remains were taken to Bridgeport, where they were interred by the side of the general, who in his will made ample provision for her during life.—Dad's Girl is the name of a new play from the pen of Edward J. Swartz, of the Philadelphia *Morning Telegraph* which Lizzie May Ulmer and her co. have been rehearsing for a week at the New Haven Opera House. It receives its first presentation at Amesbury, Mass., 3d. It is a New England romance, the scenes taking place on the Eastern coast of Massachusetts.—One hundred urchins of all sizes and colors answered George Ulmer's advertisement for boys, none over thirteen, who have good voices, to travel with the Ulmer co. He was so greatly impressed with their ability to attract that he rushed out of the office, and the last account places him on a train for New York, "far from the madding crowd."—The Yale Glee Club give two concerts during the Spring recess—one in Brooklyn, 16th, and another in Orange, N. J., on the following evening.

NEW BRITAIN.

Grand Opera House (C. B. Palmer, manager): The Boston Theatre co.'s Rag Baby gave complete satisfaction, March 26, to a fair house. Frank Daniels as Old Sport, scored a decided hit. Jennie Yeamans as Venus Grout was very good, receiving several encores for her songs and dancing. Harry Mills and Rachel Booth are also particularly worthy of mention. O. D. Byron in Across the Continent, 28th, to good business. Max Miller's specialties are very clever. Margaret Mather, 5th; Denman Thompson, 9th.

Items: The Seymour-Stratton Standard Theatre co. disbanded here recently for the Lenten season. Mr. Stratton, proprietor and manager, of this city, states that business has been good with him, and he intends to follow the road all the Summer season through the Canadas and the West. He will reorganize and start Easter Monday. A. D. Cameron, formerly with the McNeill Family, better known through the West, goes in advance.—Several members of the Byron comb. indulged in a game of ball Friday afternoon. Max Miller was credited with the only home run.—The Opera House programme comes out this week with a new and natty heading. *The Ray*, beside the cast and regular advertisements, has a column of interesting items from the latest MIRROR.

MERIDEN.

Meriden Opera House, (T. H. Delevan, manager): Bess, The Waif, March 25, to a good house. Alice Pennoyer assumed the title role. Oliver Doud Byron, supported by Kate Byron and a good co., presented Across the Continent, 27th. Good house. Carrie Swain was greeted by a large audience, 28th, in her new play, Morning Glory. Repeated encores and calls.

WATERBURY.

Opera House (Jean Jacques, manager): The Rag Baby Comedy co., under the management of Eugene Tompkins, March 25. The audience was not large but was very enthusiastic. That Miss Carrie Swain is becoming quite a favorite here was evinced by the large house that greeted her in her new play, Morning Glory, 27th. The support was good.

DAKOTA.

FARGO.

Opera House (A. S. Capehart, manager): W. H. Lytell's White Slave co. played to good business March 17 to 20 and gave best of satisfaction. Mr. Lytell and Blanche Mortimer were the hits. The co. is under engagement to Manager Capehart for two weeks. The Rentz-Santley co. were billed for March 28 and 29.

Store Theatre (Gerin and Burton, managers): This house is doing a large business. The last engagements were Johnson and Lyons, Levard, Sylvester, The Kherns, Emma Lulu, Lottie Holmes, Minnie Anderson and Prof. Dan Cooley.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Lights o' London last week, to good business. This week, Dion Boucicault as Conn. M. B. Curtis as Sam'l of Posen, 7th.

Ford's Opera House (John T. Ford, manager): Deuce of Hearts last week, to small houses. It was one of the most dreary performances that I have ever witnessed. The co. did all that was possible to make a go of it. This week, Leon and Cushman. Next week, Stetson's co. in Princess Ida.

Theatre Comique (T. E. Snelbaker, manager): The principal attraction this week is the burlesque, Pin-A-4.

Lincoln Hall: Thatcher, Primrose and West's Minstrels, March 31, 1st, 2d, 3d.

Congregational Church: The Thursby Concert to-night (31st) promises to be a financial success. There is no doubt of its being an artistic success. A. L. King, Chevalier De Kontski and our own Annie Louise Powell will assist.

GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): Patterson's New York Opera co. appeared in The Queen's Lace Handkerchief, to full houses, 28th and 29th, with matinee. Your Casino's great success was echoed here. The Wyndham Comedy co., after playing in Atlanta, 31st, left direct for New York, en route to London by Thursday's steamer. It was their last performance in this country for this season.

AUGUSTA.

Masonic Theatre (Sanford H. Cohen, manager): M. B. Leavitt's Rentz-Santley co. appeared March 22 to a half-filled house. The co. is somewhat improved from last season. Lambert and Richardson's Dramatic comb., 24th, 25th, 26th, to very slim houses. Queen's Lace Handkerchief co. 7th, 8th.

ILLINOIS.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Haverly's Mastodons March 27 to the best business of any minstrel troupe this season. Mrs. Langtry 28th, in Pygmalion and Galatea, to a well-filled lower floor at high prices. No great amount of enthusiasm. Draper's Uncle Tom co. 3d; W. E. Sheridan in Louis XI., 8th.

ALTON.

City Hall (William Walker, agent): Bella Moore in Fogg's Ferry March 24 to good house. No bookings.

Root's Opera House (Danvers and Co., managers): Peck's Bad Boy, Atkinson's co., 5th.

Items: The Mendelssohn Quintette Club of St. Louis will be here during April and local attractions probably fill out month.

ROCKFORD.

Opera House (C. C. Jones, manager): Lizzie Evans, a charming little actress, in Fogg's Ferry, March 27 to a fair house. Much applause.

Item: Pierce L. Jarvis, advance agent of Bartley Campbell's Galley Slave co., was in the city 28th.

JACKSONVILLE.

Strawn's Opera House (Charles Rutledge, manager): March 22, Barlow-Wilson Minstrels to the largest house of the season. The entertainment was cut short, owing to the co. taking a special train for St. Louis. Mrs. Langtry in Pygmalion and Galatea 27th. The advance sale has been very large and the "Lily" will be greeted by one of the largest audiences ever gathered in the hall.

BLOOMINGTON.

Durley Theatre (Tillotson and Fell, managers): Barlow-Wilson Minstrels 19th to about $750. Sam'l of Posen 22d; large house. Monte Cristo to crowded houses 26th, 27th. Grand performance. Haverly's Mastodons to standing-room 28th.

AURORA.

Coulter Opera House (R. W. Corbett, manager): The Fay Templeton Opera co. in Giroflé-Girofla March 25 to a fair house. Audience well pleased. Charlie Collins and a home co. in the military drama, Reward, 26th to 31st to large houses; Rehan's 7-20-8, 5th.

INDIANA.

TERRE HAUTE.

Opera House (L. G. Hager, manager): Lizzie Evans appeared in Fogg's Ferry, March 24, to good business. Mr. and Mrs. Harry Watson, 25th, to fair business. Mrs. Langtry made her appearance, 26th, in Pymalion and Galatea, before one of the most fashionable audiences of the season. The admission price was fixed at $1 00 and $1.50, with no additional charge for reserved seats. The advance sale had not been as large as anticipated, and in consequence the general admission tickets were sold at 50 and 75 cents, to get a full house.

WABASH.

Harter's Opera House (Alfred J. Harter, manager): Peck's Bad Boy, March 26, to a light house. Fair entertainment.

LAFAYETTE.

Grand Opera House: The Planter's Wife, with Emily Rigl in the leading role, had a fair house March 24. The Lizzie Evans comb., second visit, presented Dew Drop 26th to about twenty-five people. Miss Evans certainly deserved better. Her first visit was attended by about the same result. Frank Mayo as Davy Crockett 28th to good house.

CRAWFORDSVILLE.

Opera House (C. H. Voris, manager): Lizzie Evans appeared in Dew Drop March 25, supported by good co., and succeeded in pleasing a large audience.

EVANSVILLE.

Opera House (T. J. Graves, manager): Charlotte Thompson in Sea of Ice, March 24, to a large house. Failed to give general satisfaction. The scenery did not arrive, which spoiled the effects.

Item: The Apollo, our popular Summer resort, will be opened April 14, under the management of John Morrissey.

RICHMOND.

Park Opera House (Dobbins Brothers, managers): Wallick's Jesse James co. to good business March 27. Performance very good. Lights o' London, 5th.

Grand Opera House (Bradbury and Son, managers): Mrs. Langtry to a $600 house 25th. As an actress she is a failure; as a beauty, opinions differ. Baylies and Kennedy's Bright Lights to good business 27th. This is undoubtedly the best variety co. that we have had this season. Fay Templeton Opera co. 7th.

Items: T. A. Kennedy has leased the Grand Opera House, Columbus, Ohio, for the Summer and will open it as a ten-cent museum.—Arthur Goldthorp joins the Wallace-Villa comb. at Pittsburg 14th.—Joe Baylies takes out the Ten Broeck and Henshaw comb. in Tactics 21st for a Summer tour. The Grand Opera House will probably be lowered to the ground floor this Summer.—Robinson's Circus will pitch tents 22d.

MICHIGAN CITY.

Opera House (Charles Leusch, manager): Baird's Minstrels drew a fair-sized audience 24th and highly delighted lovers of burnt-cork entertainments. Lottie Beaumont's Female Minstrels disappointed a large male audience by giving a clean and very good specialty performance Best show of the kind ever given here.

IOWA.

CEDAR RAPIDS.

Greene's Opera House (T. Edwin Turner, manager): Roland Reed in Cheek to a fair house, March 16. Mr. Reed as Dick Smythe gave a fine performance of repertorial cheek. Blanche Vaughn, as Nell, amused the audience, while Alice Hastings represented Mrs. Abel Racket, the adventuress, admirably.

Items: Mrs. Langtry comes 9th. Large house already assured.—Frank McNeil, general agent of Haverly's Minstrels, is in this city arranging for 3d.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): Jumbo Davis had a full house, March 22. The splendid band was the feature. The fine orchestra received more applause than the co. However, Jumbo had a recall. The St. Quinten Opera co. appeared, 24th, in Mascotte, to fair business. Though few in number, the co. gave a charming performance. Miss St. Quinten is a star of much brilliance. Chimes of Normandy, 25th, to a moderate house. Wednesday matinee, Pinafore; good attendance. Evening, Iolanthe, to small but appreciative audience.

Bloom and Nixon Hall: Brown's Minstrels, March 27, were well patronized. Failed to secure the Opera House through prior engagement.

Item: The St. Quinten co. was reorganized in this city, and the full co. will play its first engagement at St. Joe, Mo., 29th.

IOWA CITY.

Opera House (J. N. Coldren, manager): Jumbo Davis to a large house, March 26. Third visit. Brass band and orchestra the best we have ever had here. Hi Henry's Minstrels, 3d.

DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): Jumbo Davis came, March 27, and, as usual, drew a crowded house. The orchestra is the leading feature of the show, and delighted audiences with excellent music between the acts. Hi Henry's Minstrels, 4th. Ada Gray, 16th.

Item: H. C. Stanley, of the Jumbo Davis co., was the recipient of an elegant dressing-case, to-day (March 27) given him by Jumbo in remembrance of the anniversary of his birthday. Despite his vulgar loudness, there are worse men in the profession than Jumbo. Beneath his thick hide there is a wide streak of liberality.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): A large gallery, but very light lower house, turned out to see Peck's Bad Boy, March 22. The audience was composed chiefly of boys, toughs and coal miners. They were boisterously enthusiastic over the horse-play of the Bad Boy and his Dad.

DUBUQUE.

Opera House (Duncan and Waller, managers): The American Flats comb., March 22, with matinee, to only fair business. The weather was very bad. Roland Reed in Marsden's Cheek, 25th, to good business, and furnished one of the finest entertainments of the season. The support is good. Hazel Kirke, with the veteran C. W. Couldock as Dunstan, 31st. This, to good house, was the fourth presentation of Hazel Kirke in this city. E. B. Browne's Minstrels, 5th. The Hungarian Gypsy Band Concert co., under auspices of Y. M. Library Association, 8th; Mrs. Langtry, 10th; Esmeralda, 12th; Gus Williams, 15th.

DES MOINES.

Moore's Grand Opera House (W.W. Moore, manager): Peck's Bad Boy co., March 21, had good house. Mrs. Langtry, 8th.

Foster's Opera House (William Foster, manager): Jumbo Davis, March 24, drew a house that would have been highly flattering to a co. of artistic merit. The bediamonded Jumbo regards a packed house as a faint tribute to his genius. How long his Western prosperity will last remains to be seen. The feature of the "show" is the band, which is really a good one. Roland Reed, Des Moines' favorite comedian, in Marsden's Cheek, 27th, to good business. Mr. Reed and co. were enthusiastically received. The comedian was called before the curtain at the end of the second act.

Items: Gus Mortimer and Mr. Reed unite in saying that Foster's Opera House has the best arranged stage for comedy in any one-night stand.—Mr. Reed, during his recent interview with Sitting Bull, was presented with a very handsome pipe. He is a little indignant at the injustice dispatches have done Mr. S. B.

CLINTON.

Music Hall (C. E. Fenlon, manager): Fay Templeton, in La Belle Coquette, to good business, March 24. The co. needs music lessons. Some of the ladies carry too many years for the parts they support. The solo by the tutor, "We Draw the Line at That," was encored again and again. Nashville Students, 25th, good house.

KANSAS.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): March 24, Emma Abbott Opera co. in Rigoletto, with the star as Gilda, Mrs. Seguin as Madelina, and Signor Tagliapietra as Rigoletto. The audience was very large and fashionable, but cold and unappreciative. The people sat stolidly through the performance, which was not hilariously enlivening, and grimly filed out at the close, audibly wishing their dollars back. Mrs. Seguin and Tagliapietra were excellent, Miss Abbott fair, and the rest of the cast only middling, the ladies being much better than the men, however.

Crawford's Opera House (L. M. Crawford, manager): March 26 and 27, Kate Claxton in Sea of Ice. The star is quite popular here, and the large and enthusiastic audiences must certainly have inspired the co. with extra enthusiasm, for the performances were thoroughly good and even.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Heywood's Minstrels drew a very good house, March 21. They presented a rather ancient programme, but gave fair satisfaction. Peck's Bad Boy, 17th.

WICHITA.

Turner's Opera House (I. A. Ask, manager): George S. Knight and wife were with us March 21 and gave Otto to a crowded house. They are prime favorites here, and gave the best satisfaction of any company that has visited us this season.

Item: While here George S. Knight was insulted by some would-be advance agent, and he immediately proceeded to do the Sullivan act on him. The advance agent was knocked out in one round.

ATCHISON.

Price's Opera House (L. M. Crawford, lessee and manager): Leavitt's Minstrels gave a very good entertainment to a large house, March 27.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): The Stranglers of Paris closed a week of fair business March 22. While no complaint can be made of the cast, it must be confessed the piece was generally disappointing. This may be due to our great faith in the Eastern press, whose flattering comments had raised expectations too high. Doré Davidson scored a triumph as Jagon and Selina Fetter was the noble, generous Mathilde in every look and act. This week, Wanted—A Partner and Esmeralda. McCaull's Opera co. 17th, week.

Buckingham Theatre (J. P. Whallen, proprietor): The pleasant variety entertainment of Harry Miner's Comedy Four co. attracted good audiences during the week. Murphy and Mack and the Wesley Brothers never fail to make things merry. This week, Harry Richmond's Comedy co.

Items: Last week sickness compelled Percy Meldon to surrender his part in The Stranglers of Paris to Ed. Tannehill. The latter gentleman acquitted himself creditably considering the short time he had in which to study his lines.—J. O. Milsom, manager of the Masonic Theatre, Nashville, Tenn., spent several days of last week in the city.—The May Festival, under the management of Messrs. Macauley and Klaw, is creating quite a sensation. The Music Hall of the Exposition Building is being fitted up with a stage which it is said will be the largest in the country. They have facilities for presenting Excelsior in all its original beauty at Niblo's.—John E. Fulton, manager of the unfortunate People's Grand Theatre, has turned up missing.

DANVILLE.

Opera House (Boyle and Anderson, managers): Gorton's New Orleans Minstrels opened March 17 to a good house.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Hyams and Leonard, managers); Minnie Hauk appeared, March 21, in grand concert, to a crowded house, and gave unbounded satisfaction. Mention should be made of the star's rendering of "Old Folks at Home." Flora Moore's Bunch of Keys co. gave a hugely funny performance to a crowded house 22d. Everybody in convulsions. To-night (26th) Ada Gray will appear in the New East Lynne. Advance sale very good.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): First three nights of the week were taken up by those clever brothers, the Hanlons, in their laughable Voyage en Suisse, and large audiences attended each performance. The piece is a good vehicle for introducing the wonderful agilities of these acrobats, and the co. supporting them are all up in their various parts, making the piece the success it is and always will be. Joseph Murphy, as Dan O'Hara in Kerry Gow—one of the few Irish plays entirely free from unpleasant features—has a part that fits him like a glove, and he plays it with an ease and naturalness that is charming. Shaun Rhue, the companion-piece, is almost as good. The audiences in attendance 28th and 29th were large and enthusiastic. The co. is a good one, and the stage settings were effective. Equine Paradox, 31st, week.

Lyceum (Charles E. Marwick, manager): Between this place and his new skating rink, the manager is making much money. The attractions offered at both resorts are well patronized.

Items: Coupon Bonds and the farce of Ici on Parle Français were sufficient attraction to fill the New Hall, at East Derring, Friday evening. David Moulton's Major Regalus Rattan was a side-splitting assumption, and provoked screams of laughter.—Leila Farrell is receiving some very flattering notices for her performance of Lou in the Rag Baby. The piece is a success on the road.—Barney McAuley closes his season here 1st of May.

AUGUSTA.

Granite Hall (C. B. Morton, manager): Joseph Murphy, in The Kerry Gow, March 26, to fair audience, in spite of a heavy rain storm. C. B. Palmer's Danites co. 28th, to about the smallest house of the season. Co. very fine.

Items: The bills of the Danites were only put up one day before their date, which accounts in large degree for the poor business.

MARYLAND.

FREDERICK.

City Hall (Hiram Bartgis, manager): Patterson's Queen's Lace Handkerchief co. March 28 to crowded house. The co. gave a very satisfactory entertainment. The choruses were especially good. Lottery of Life co. 5th.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Denman Thompson presented Josh Whitcomb, March 24, with all his old-time vigor and humor. The audience occupied every seat and filled nearly all the available standing room. Julien Wilson, young Martinetti and Walter Gale still continue to be favorites. Charles Hoyt's Rag Baby, which was given 27th, is so closely modeled upon his Bunch of Keys that it suffers by contrast. However, there is much fun in the skit, and Frank Daniels, in Old Sport, is richly ludicrous. Jennie Yeamans contributes much to the general fun. Mr. and Mrs. W. J. Florence, in Facts, 28th, to a big house. They succeeded, despite the many inanities of the piece, in giving a very enjoyable performance. Davenport as Bobus, of the support, would be more acceptible if he would overcome his tendency to shout his lines. Baird's Mammoth Minstrels played to a light house 29th. They gave a fair show, but Lew Benedict is responsible for most of the fun, his speech being genuinely comic in its well simulated earnestness. Rajah 3d; Barney McAuley 5th; Hanlon Brothers 7th and 8th; Salsbury's Troubadours 11th; Edwin Thorne's Black Flag 12th; Peck's Bad Boy 19th; Margaret Mather 23d.

WORCESTER.

Theatre (Charles Wilkinson, manager): Den Thompson, in Josh Whitcomb, played to good houses March 26, 27, notwithstanding the bad weather. Eugene Tompkins and the Rag Baby, to fair house only, 28th. The Florences had a splendid house 29th, when they gave Facts. Carrie Swain plays Morning Glory 3d; the Hanlons appear 4th and 5th; Barney McAuley 7th and 8th, in A Messenger from Jarvis Section and Jerseyman; Edwin Thorne comb., in The Black Flag, 9th; Salsbury's Troubadours 10th, and O. D. Byron 11th and 12th.

LOWELL.

Music Hall (Simons and Emery, lessees): The Black Flag had good sized house March 25. Whenever Edwin Thorne doubled up his fists at any of the bad men in the piece, the gods nearly went wild. The star received several recalls, and Harry Woodruff was similarly favored after his death scene in act four. The Hanlons left Portland morning of 27th, played the last act of Le Voyage en Suisse at the Boston Theatrical Mechanics' Association benefit in the afternoon, and wound up in this city in the evening to the largest house of the season. Barney McAuley 2d and 3d.

Item: Pretty Lizzie Derious gave twenty sittings to Kimball, the photographer, during her stay here.

TAUNTON.

Music Hall (A. B. White, proprietor): Palmer-Italy Comedy co., in Vacation, March 24, to a good house. This was their third visit. The co. is first-class. Haverly's Minstrels, under management of Kit Clarke, 27th, to a fair audience. Very good performance. Carrie Swain 8th; Oliver Doud Byron 9th; Margaret Mather 16th.

FALL RIVER.

Opera House (H. L. Bryant, manager): Haverly-Clarke Minstrels, March 25, were the only attraction last week. The performance was tame, with the exception of the Hennessy Brothers and trained dogs. Business good. Oliver Doud Byron 3d; Devil's Auction 4th; 5th; Black Flag 7th and 8th; Margaret Mather 12th; Rajah 14th; Choral Union 18th.

Dime Museum (Sheldon and Newton, proprietors): Opened 31st. This week: Herr Schlam, James Mack, Fred. Rella, Bessie Rella and Harry Rella, Small Smith, Sol Kern and Emma Brown.

Fall River Dime Museum (W. H. Wilkins, manager): The Lamont Sisters, Happy Clark, James Wilson, the tattooed lady and others have attracted fair business.

Items: Kit Clarke is in New York making arrangements for his co.'s trip to England.—Treasurer Borden has a bright little fellow of five years, who expects to make his debut next week as a violinist.—Mr. and Mrs. Joe Allen produce a new play, 31st, by William Carleton, called A Sister's Oath.—Forest Hill Gardens is announced for sale 22d. As a first-class failure this place has been a great success.

LYNN.

Music Hall (Rock and Bachert, managers): The Sisters' Fair closed March 23. The drawing of prizes did not conclude until two o'clock the following morning. Edwin Thorne, in The Black Flag, 29th, to a good house. It is the strongest play that has been seen here this season. Russell Bassett, as the Jew, kept the audience convulsed. Master Harry Woodruff, as Ned, was called before the curtain twice, amid great applause, and Mr. Thorne, at the close of each act, was also greeted with rounds of applause and called before the curtain.

Items: Mrs. Frances Hodgson Burnett has hired cottage 101 Ocean street, near Deer Cove, for the Summer.—I think Master Harry Woodruff's dialect in The Black Flag is much better than Mr. Thorne's, which seems to be a mixture of Yorkshire, Lancashire and Irish.—Barnum will visit us in July.—Manager R. M. Field, of the Boston Museum, will Summer at Swampscott.

HAVERHILL.

City Hall (J. P. Connor, agent): Haverly's (Clarke's) Minstrels, March 24, to a good house. Without the dogs they are nothing. Salsbury's Troubadours 6th.

Item: Mary C. Tryon, of Salt Lake City Theatre, and George M. Dayton, Jr., of New York, have begun to paint the scenery for the new Academy of Music.

BROCKTON.

Opera House (H. L. Bryant, manager): Haverly's Minstrels gave an unsatisfactory performance to a good house March 25. The crowning event of the season was the reappearance of Palmer and Daly's Comedy co., in Vacation, 27th. Thomas A. Daly and his younger brothers are especially worthy of mention. In fact, the whole co. is a strong one. A very fine concert, given by the Beethoven Instrumental Sextette, Ruggles Quartette and Mrs. E. Humphrey Allen, of Boston, attracted a large and very enthusiastic audience 28th. Murray Dramatic co. 3d; Carrie Swain 10th; Baird's Minstrels 12th; Bartholomew's Equine Paradox week of 14th.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): Rice's Surprise Party, minus Fortescue and Irene Perry, presented Pop, week of March 24. The patrons had a week of harmless but very relishable fun. Business good, especially Monday night, it being the occasion of Manager Shaw's benefit. Week of 31st Brooks and Dickson's In the Ranks.

Whitney's Grand Opera House (C. J. Whitney, manager): Annie Pixley delighted large audiences 24th, 25th and 26th, with Zara and M'liss. She is singing with rare power this season, and has a strong company. Robson and Crane played a three nights' engagement last half of week, presenting their Boarding House and The Comedy of Errors; Sol Smith Russell, 4th and 5th.

White's Grand Theatre (Charles O. White, manager): A Tale of Enchantment attracted large audiences week of March 24, and gave evident satisfaction. Dan Sully's Corner Grocery, a play based on the antics of that reprehensible myth, Peck's Bad Boy, was acted 27th, 28th and 29th. The characters in the piece were all very well taken, and the performance created uproarious laughter. The Grau Opera co. cancelled 31st; house closed on that account. Lizzie Evans, 3d, 4th and 5th, in Dew Drop and Fogg's Ferry.

Park Theatre: Newell's original Muldoon's Picnic did a good business and gave a fair show week of 24th; Kelly and Ryan week of 31st.

Item: Manager Shaw can congratulate himself on the immense success of the testimonial tendered him by the Pop co. 24th. He is one of the most popular and obliging managers in the city.

GRAND RAPIDS.

Last week was remarkably dull, there being nothing of importance at either house. Prof. E. S. Hassett exhibited some very handsome paintings of the National Park at Powers', 27th, 28th and 29th, before discouragingly small audiences. Lottie Beaumont's Female Mastodons tickled the bald-heads at the Grand, 29th and 31st. Janauschek is booked at Powers' for 4th; Lizzie Evans appeared 1st. Manager Thayer, of The Grand, tenders a benefit to the firemen 2d and 3d, the attraction being Little's World co.

FLINT.

Music Hall (Thayer and Page, managers): W. E. Sheridan, of Louis XI., gave our people a very agreeable surprise March 20. Henrietta Chanfrau, in Bankrupt's Wife, 24th, to fair business. Frank S. Chanfrau, in Kit, 25th, drew only a fair house, owing to a rainy night. McSorley's Inflation drew a good a house 27th.

Fenton Hall (Thayer and Page, manager): The Alleghanian Bell-Ringers gave a very pleasing entertainment to a good audience 21st.

LANSING.

Buck's Opera House (M. J. Buck, manager): Frank Chanfrau, in Kit, March 22, to good business.

ADRIAN.

Adrian Opera House (C. M. Croswell, Jr., manager): The McGibeny Family in Concert, March 18, to big business; many were turned away.

IONIA.

Armory Hall (K. R. Smith, manager): Alleghanian Bell-Ringers gave a very good entertainment to a very poor house March 28. McGibeny Family, 3d; World, 5th.

Item: H. T. H. McLean, who has been business manager for the Alleghanians, is now advance.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Hazel Kirke co. March 24, 25, 26, four performances, drew large and appreciative audiences. The part of Dunstan Kirke was admirably rendered by the veteran Couldock and in a manner that won hearty plaudits and calls. Annie Russell very acceptably filled the role of Hazel. Ada Gilman proved an attractive and bewitching Dolly Dutton. Charles Wheatleigh presented Squire Rodney in a gentlemanly and commendable manner. W. H. Cahill's Barney was an exceedingly good impersonation. The part of Mercy was finely given by Mrs. E. L. Davenport. De Wolf Hopper and J. G. Grahame acceptably filled their roles. Harry Davenport is an energetic young man, taking the part of Met in a manner that promises success in the future. The performance met with great approbation. The Emerson concert co., under the auspices of Acker Post, G. A. R., 27th, 28th, 29th, drew good houses, giving a very enjoyable performance. Walter Emerson's cornet playing was the leading feature. Lily Resals possesses a remarkably good voice. Lizzie Higgins, Charles F. Higgins and Leon H. Wiley in piano, violin and cornet solos met with favor. Boston Ideals, 31st, 2d and 3d. Advance sales very large—beyond expectation.

Olympic Theatre (George W. Thompson, manager): Attraction week of March 24: Castle's Celebrities. Good houses; very fair performance.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Emma Howe and Mme. Carreno opened March 24 in connection with our Philharmonics and Dana Orchestra to large and well-pleased house. The Emerson concert co. came 25th and 26th in a pleasing parlor entertainment in behalf of the G. A. R. The excellent programme and its charitable object should have filled the house, but did not. The Couldock Hazel Kirke co. opened 27th for three nights to good business. The co. could be improved. J. G. Grahame was entirely out of his element as Canningford, but the wonderful conception of Dunstan Kirke by Couldock atones for all imperfections. It is as fine a piece of character acting as there is on the stage to-day. Boston Ideals April 3, week; Gus Williams, 10th to 12th.

Pence Opera House (M. Breslauer, manager): Arlington's Comets have given a very good performance to only ordinary business during the week. Opening March 31, Castle's Celebrities.

Theatre Comique (James Wheeler, manager): Prominent newcomers this week were Tin Pan Fields, Dolan Brothers, John and Mollie Barry, Eva Lester and Sybil Spencer. Fair business all along at this house.

Items: Manager Conklin gave free house for the G. A. R. and Emerson Concert entertainment.—The elder Dana, who has built up a fine orchestra here, was presented with a gold watch and chain and gold-headed cane this week, and his son, late of Thomas' Orchestra, who now assumes charge here, received a valuable baton.—Arthur Hoey, assistant manager of the Grand, is in Florida seeking rest from his harrowing (?) duties.—Annie Russell, who makes a sweet but stagey Hazel, has an unknown Gebhardt who annoys her with choice exotics and perfumed notes. He infests every town at which the co. appears.—Messrs. Cordrey, Williams and Co. have established a paying dime museum and theatre at which a very good programme is played. Almost and the electric clock are the heavy-weights at present.

DULUTH.

Grand Opera House (R. S. Munger, manager): Bartley Campbell's White Slave co. No. 2 opened March 24 for one week to fair houses. The performances were very satisfactory.

STILLWATER.

Grand Opera House (E. W. Durant, manager): The Barry and Fay comb presented the amusing comedy, Irish Aristocracy, to a large audience March 24. The piece has been remodeled of late, and in the hands of these monarchs of wild Irish fun, is one of the best drawing cards on the road. Whitley's Hidden Hand co., 26th, was not very liberally patronized. The co. is not a strong one, but some features were meritorious. Mr. Robinson, as Wool, did some fine acting, and kept the audience in good humor whenever on. Miss Francis, as Capitola, was fair, and made a very favorable impression.

Items: The whisky faction are greatly incensed over the action of E. W. Durant, our worthy manager, on the high-license question, and have forbidden the posting or distributing of theatrical advertisements in their places of business.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (Corydon F. Craig, manager): The Rose Eytinge co. finished their engagement with matinee performance of Felicia and evening performance of Rose Michel, March 22, to poor business. The co. did not succeed in making a very favorable impression. M. B. Leavitt's Gigantean Minstrels, 26th, matinee and evening, to fair business. Very good minstrel performance, albeit some of the jokes were rather ancient. Abbott Opera co. in Bohemian Girl, matinee, and Faust, evening, 27th. Bohemian Girl was hardly up to the standard, owing to the late arrival of co. Faust, however, was a splendid performance. Business very large. Hazel Kirke, 5th; Ada Gray, 12th; Kate Claxton, 19th.

Items: The St. Quinten Opera co. arrived in town March 26. Augmented by a number of new people, they had a rehearsal at Tootle's Opera House same evening. They will remain here several days for the purpose of effecting a thorough reorganization and rehearsing, and will then take the road again. Manager Craig already has applications from managers desirous of playing the co. in Chicago, Cincinnati, Baltimore, St. Louis, Louisville, San Francisco and several other large cities. If pluck and energy counts for anything I feel assured that the most energetic manager between the Mississippi and the Pacific Coast—Mr. Craig—will make a success of the venture. Mr. Lykens, who represents Mr. Craig in this new departure, is still in the East, perfecting arrangements for the co.

KANSAS CITY.

Gillis Opera House (Corydon F. Craig, manager): Bartley Campbell's Galley Slave was presented March 24, 25, 26 and The White Slave, 27th, 28th, 29th, to fair and appreciative houses. Ada Gray, 3d, 4th, 5th.

Coates' Opera House (M. H. Hudson, manager): M. B. Leavitt's Minstrels to good business, March 25. Emma Abbott Opera co. 28th in Bohemian Girl and fourth act of Rigoletto; 29th, matinee only, Martha and the famous act of Carmen.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): A good-sized and highly pleased audience attended Leavitt's Gigantean Minstrels, March 24. The Spanish Students gave satisfaction to fairly good attendance, 26th. Simon's Comedy co. opened, 28th, in Bohemian Lanes for two nights and matinee.

COLUMBIA.

Haden Opera House (Shields and Lawson, managers): March 24 the Spanish Students presented one of the best musical entertainments ever given in Columbia. The audience was large and well pleased. Roland Reed in Cheek, 7th. Mr. Reed is favorably know here and doubtless will draw a large audience.

NEBRASKA.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): Lew Johnson's Tennesseeans came, March 24, 25, and discoursed plantation melodies in a very acceptable manner to fair business. Atkinson's co. appeared in Peck's Bad Boy, 27th, to fair business. The universal opinion is that the play had a much better house than it deserved. There was not a member in the co. that could lay any claims to being an actor, and taking it in all, it was one of the most idiotic, disconnected and uninteresting entertainments that it was ever the misfortune of a Plattsmouth audience to witness.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The production of the Black Flag, March 24, drew an audience that filled the house to its utmost. The Rag Baby Comedy co. amused a fair house, 29th.

NEW JERSEY.

JERSEY CITY.

Academy of Music (H. M. Hyams, acting manager): Sanger's Sparks co., with A Bunch of Keys, March 24, 25, crowded the house and proved great success. Lena Merville, Marietta Nash, Eugene Canfield and Charles Bowser were principals in merit, though the support was good. The Romany Rye (J. T. Dickson, manager), played to crowded houses, 26th, 27th, 28th and 29th, with W. L. Dennis as Jack Hearne, Georgia Tyler as Gertie Heckett, Mrs. W. G. Jones as Mother Shipton, and a strong support. Mr. Dennis and Mrs. Jones, after the Blackcroft cellar scene, were called in front and warmly applauded. Stage effects ahead of anything ever seen here before. First night, owing to absence of Mr. Dennis, business was rather broken up until third act, when Mr. D. made his appearance.

TRENTON.

Taylor Opera House (John Taylor, manager): Thatcher Primrose and West made their third appearance, March 26, before a jammed house. They sustained their previous reputation and gave the best minstrel show of the season. B. L. Macintosh, in A Celebrated Case, 29th, to a large house. The support was much better than has heretofore accompanied this would-be star.

Grand Central Theatre (John Wiester, manager): Business during past week has been very good. Announced: Fanny Herring as Little Buckshot, Allen Newton, Pickert and Mayon, Fanny Melville, R. G. Aaron and J. N. Russell.

NEWARK.

Park Theatre (Leonard Grey, manager): Packed houses greeted Thatcher, Primrose and West's Minstrels March 24, 25. The Sparks co., in A Bunch of Keys, came 26th, 27th, 28th, to fair business. To-night (31st) a co. from the Madison Square will open for three nights in The Rajah. The co. will comprise the following ladies and gentlemen: Thomas Whiffen, Marie Elmore, Mrs. Dollie Pike, H. M. Pitt, E. M. Holland, J. O. Barrows, Hal. Warren, Geo. Browning and Dominick Murray.

Grand Opera House (Leonard Grey, manager): The Peasants of Paris will be given the entire week at this house.

Newark Opera House (Fred. Waldmann, manager): Whitney and Lang's Magnets are on hand this week.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): The opening attraction of last week was Herne's Hearts of Oak for three nights and matinee. The audiences were not large, but were fully satisfied with the performance. Salsbury's Troubadours in Three of a Kind attracted only fair business during the latter half of the week. The new piece is provocative of much laughter and affords these clever comedians ample scope for the display of their various talents. Florence, 3d.

Music Hall (Mrs. Charles E. Leland, manageress): The return engagement of McCaull's Beggar Student co. was an entire success. The various members of the cast sang better, if anything, than during their former visit, and the favorites were warmly welcomed upon their reappearance. The cast remains unchanged with one exception—Jay Taylor replaces H. Mansborough as Janitzsky and is a decided improvement over his predecessor. Gilbert and Sullivan's Princess Ida was given three representations on 28th and 29th by the Stetson co. to large and not over-critical audiences. The applause was not stinted, and if that is a criterion then Princess Ida is a success as regards Albany and Albany audiences. The second act is decidedly the strongest and most tuneful and is more suggestive of Gilbert and Sullivan at their best than either the first or last. The cast, embracing Cora Tanner, Florence Bemister, Genevieve Reynolds, Hattie Delaro, Brocolini, C. F. Long and others, was fairly good and sang intelligently. The costuming was fine and the scenery appropriate.

Leonardson's Theatre (F. F. Leonardson, manager): The Hayman Comedy co. was the attraction for the week ending March 29 and did a fair business. The organization is a good one and will undoubtedly meet with success. Week of 31st, Dawson's Allied Attractions.

Items: Henry G. Berger, in advance of Modjeska, and Louis W. Lein, representing the Florences were in the city last week.—Siberia is underlined for early production. Lady Clare will probably be given for Mrs. Leland's benefit instead of Divorcons.—Mrs. Leland's lease of Music Hall expired March 29. Beginning March 31, H. R. Jacobs takes possession, having leased the Hall for two years. He proposes to conduct a first-class museum, with a change of attractions each week. Ten performances will be given daily, beginning at two and eight o'clock respectively. The entertainments are to be conducted especially for ladies and children, and according to present intentions there will be nothing of the nature of a variety performance allowed, although some special feature in the line of novelties, etc., will from time to time be introduced. The hall will not be sub-let, but will be occupied exclusively by Mr. Jacobs' attractions. The originator of this new venture is confident of success. If your correspondent is not entirely mistaken, Mr. Jacobs will regret his introduction to the public as manager of Music Hall. I do not say this out of ill-will to the new manager, but simply because I think he has made a mistake.

BUFFALO.

Academy of Music (Meech Brothers, managers): Robson and Crane's engagement, March 24, 25 and 26, was an excellent one. Of their repertoire, which included Our Bachelors, Sharps and Flats and Two Dromios, the latter proved the most attractive. Maggie Mitchell played the rest of the week to fair business. T. W. Keene opened a three nights' engagement, 31st, with Richard III. The spectacular Siberia fills out the week. Hayman's Comedy co. week 7th.

Wahle's Opera House (Emil Wahle, manager): The Royal Hand-Bell Ringers appeared before a good audience 25th. Jean Hosmer and some local talent essayed Lucretia Borgia, 26th. A new aspirant for tragic honors, William Stafford, finished the week. Business only fair. Bennett and Moulton's Comic Opera co. began a week's engagement 31st, giving The Mascotte.

Music Hall (Meech Brothers, lessees): Stetson's co. gave Princess Ida 24th, 25th and 26th in very good shape and to large audiences.

The Adelphi (Joe Lang, manager): Leavitt's All-Star co. drew full houses all last week. Newell's Muldoon Picnic party is trying to do the same this week. They start in well.

Items: Harry Meech started for New York Monday

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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The Organ of the Theatrical Managers and Dramatic Professions of America.

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HARRISON GREY FISKE, . . EDITOR

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NEW YORK, - - APRIL 5, 1884.

MIRROR LETTER-LIST.

Armstrong's Minstrels (2)
Ambien, Miss M.
Anthony & Ellis
Adams, Dolly
Adams, Chas.
Arthur, Joseph
Burroughs, C. S.
Bowers, D. P. Mrs.
Bernard, Miss Fannie
Bynnon, Matt
Beam, John W.
Barrows, J. O.
Burton, Jas.
Butler, Will (2)
Barry, Edwin
Bangs, Frank
Bayley, Fred (2)
Blaisdell, J. W.
Brown, E. B.
Browne, J. H.
Burnsides, Jean (2)
Beatty, J. F. (2)
Booth, Edwin
Batchelder, Ella
Blackburn, May C.
Bayard, Emily (2)
Burroughs, Larmet
Banks, W. J.
Burtt, Josie
Bixbey, T. W. H.
Bloom, Ed. L. (3)
Bingham, W. J.
Bishop, C. B.
Cline, Carver B.
Clarke, Kit (2)
Cooley, Fannie
Chazzels, C. A.
Cordova, Harry
Cartland, Grace
Caddigan, J. P.
Church, Lottie
Colby, A. B.
Carling, C. H.
Calef, Jennie
Clarke, Harry G.
Calico, Myron
Carpenter, L. M. (2)
Cook, Ch. E.
Clairon, Laura
Condit, F. L. (2)
Chappell, Chas.
Collins, Jno. T.
Clayton, Max
Dey, E. M.
Decker, Al
Dickeson, H. A. (2)
Dalby, Fred
Danvers, W. N.
DeWitt, L. O.
Davis, W. G.
Dunbar, Geo. B.
Dutchess, Miss A.
Drayton, O. (3)
Dugan, Wm. T.
Dickenson, Anna E.
Donaldson, Mamie
Dunbar, Erroll
Dowling, Jos.
Davis, Mark
Esler, B. Morgan
Eaton, Harry
Evans, Mrs. J. D.
Eytinge, Rose
Farmer, Harry. (2)
Fenwick, Estelle
Fleming, Marion
Fry Concert co.
Ferguson, Robt. V.
Fletcher, Lizzie
Foote, Richard
Frosley, Miss E. R.
Forbes, Chas.
French Spy Troupe, agt.
Fiske, W.
Fagan, Barney
Fitzgerald, Thos. F.
Fortescue, Geo.
Ford, Chas. E.
Grub, Lillie
Goodwin, E. S.
Gleard, Lillian
Graves, C. L. (2)
Gray, Miss Ethel
Galloway, Geo. N. (2)
Gerald, Miss Florence
Gill, Wm. (2)
Gould, E. W
Gove, Wm. F.
Gigantean Minstrels (mgr.)
Gordon, W. A.
Grisie, Chas. B.
Gibson, Mr. (Gibson and Barney
Goldthwaite, Mrs. Owen
Gill, Mrs. Wm.
Hopkins, Daniel B.
Harrison, Frank
Hoffman, Emma
Hill, Burton
Hudson, P. O.
Hugo, Will H.
Hauk, Minnie
Harold, Donald (2)
Hall, Pauline
Hunter, Fred.
Henderson, Mr.
Healey, Mrs. E.
Hall, Flora
Howitt, Belle
Hamilton, F. D.
Houston, Edith
Henderson, H. N.
Henderson, G. L.
Hansen, John
Haskell, F. A.
Jessup, G. H.
Johnson, James
Jones, Thos. H.
Jewett, Sarah
Kelly, W. W. (3)
Kiraffy, I. (2)
Kimball, Alice
Keating, James
Kirk, J. S. (2)
Kenscott, Brin
King, W. G.
Kelsey, Lillian
Kassen, A. J.
Keene, Rose
Kappell, Ernest
Kinzey, Camille
Krone, Chas.
Lorelle, Fred.
Lutz, Jas. A.
Little, R. A.
Lestrong, F. A.
Lane, Ed H. (3)
Lindman, Dr. J.
Lee, Amy
Linwood, Sophie
Lane, Ed. H. (2)
Lamar, Marion
Leonard, Adele
Morris, Clara
Morton and Bell
Madden, Maggie
Moore, Maud
Mack, Fannie B.
Murray, Herbert S.
Melville, W. T.
Malley, J. E., Jr.
Moseley, Ronid, Miss
Mortimer, Ned
Malloy, Wm.
Meixner, Etta.
Mack, J. H.
Mouncastle, Fanny (2)
McConnell, Dean (2)
Marston, L.
McElroy, J. E.
Moss, Miss L. (2)
Morris, Jas. Arnold
Miller, Ch. A.
May, Ida
Markham, Pauline
Miln, Geo. C.
McGarry, B. J.
Meyer, J. J.
Nolan, Lizzie
Poullet, George E.
Potter, F. W.
Padden, G. E.
Post, Lilly (2)
Pharazyn, Prof.
Paul, F. W.
Piggott, Sol
Pearson, Harry
Paxton, Geo. S.
Perkins, Walter
Palmer, Minnie
Post, Mrs. Elizabeth M.
Ryan, Rella
Randall, Robert R.
Rosenbaum, E.
Ross, Adelaide
Reichman, J. L.
Rhodes, John F.
Ramsden, Daisey
Rogers, Katherine
Stymson, J. L.
Stoddard, A. E. (2)
Schewell, Rose.
Stevens, E. A. (2)
Stockton, Ella
Smith Comedy co.
Simpson, Alfred L. (2)
Steven, Fannie
Schwab, Fred
Seabrooke, Thos. L.
Spencer, A. D.
St. Elmir, Thos. A.
Temple, Miss Nic.
Thompson, J. W.
Temple, Miss N. (2)
Thurnet, Ed.
Tracy, Helen (4)
Taylor, Mrs. F. W.
Taylor, H. P. (2)
Thompson, A.
Tillottson, J. K.
Temple, Rose
Taylor, H. S.
Throop, Mrs. Lou
Van Huyck, Sara (4)
Villa, Sam. B
Von Leer, Sara
Ventura, Signor L.
Vincent, Chas. D.
Wilson, George
Wilton, Ellie
Wilbur, A. R.
Weber, Lizzie
Whitney, J. F.
Woodall, W. B.
Wires, Rodney S. (2)
Walton, Harry
Wilson, C. T.
Ware, Miss Geneva
Webster, A. C. (2)
Wilcox, Miss E. T.
Wagner, Cal (2)
Wakeman, Annie
Wells, Grenard
Wilson, Kate
Wolf, G.
Wheeler, Punch
Ward, Jas. F.
Williams, Gus
Wilbur Opera Co.
Washburn, I. W.
Westford, R. Owen
Young, Miss May
Ziegshein, Josephine

***The New York Mirror has the Largest Dramatic Circulation in America.*

Test It.

It is an open secret that several managers in this city stand in with certain ticket speculators, and do not scruple to receive a share of their ill-gotten gains in return for the granting of special privileges and facilities.

Singularly enough, these very managers are always loudest in making an outcry against the abominable system when the question of speculation in tickets is periodically agitated.

We can only suggest, as an explanation of this strange inconsistency, that the managers alluded to, knowing it is beyond their power to uproot or even check the evil, have reached the conclusion that the next best thing is to have a finger in the proceeds.

By engaging speculators—the word is a misnomer in this case, since the men thus employed take no risk but simply act as commission agents—placing them in the lobbies of the theatres and dividing the profits of their sales, these managers directly assist in perpetrating a swindle upon the public.

At the combination theatres where this plan is followed the public does not suffer alone, for the manager of the visiting company is likewise victimized. He contracts with the local manager to receive a certain percentage of the gross receipts. But where the latter is in league with a speculator the combination manager does not get his full share. He obtains no benefit from the extra returns which the local manager secures through this medium.

But there is no question that he is entitled to it. When a manager agrees to give a certain share of the total receipts to a company, he is plainly bound to include in the division all moneys received for tickets, whether sold from the box-office at regular prices, or by special agents at advanced rates.

We should like to see this matter tested in the courts. There is little doubt that the right of the combination to a share in all the proceeds, from whatever source, would be speedily established. The subject is an important one, and it should certainly be brought to a legal issue.

Change the Diet.

There is now before the Legislature a bill whose object is the suppression of sensational or obnoxious literature.

Journalists are puzzled to determine how it can be applied and how it will work. Special subjects for penal action it may be difficult to discriminate, or to enact measures which seem to affect a censorship of the press.

It would be very difficult to enact a law of general application; it would seem necessary to deal with each offender and each offense separately.

The fundamental remedy is easily suggested, and is to be found on the line travelled by Dr. Franklin when he advised that the best means of forestalling the piratical devotees of hard cider in the farmer's cellar would be to place a barrel of good old port on tap alongside of it. Fill the flask with pure wine and there will be no room for bad whiskey.

We have been cultivating and encouraging for nearly two generations low standards in literature and the drama, and we are now reaping the Dead Sea fruit. By an everlasting influx of trash, invited by illiterate greed and the rotation of lightning presses, every channel of thought and feeling in the country has been choked and defiled.

When the fountains are foul the channels must be muddy. Once create a pure drama, national and healthy in its tone, appealing to the best instincts of human nature, and the rot of phosphorescent vulgarity, glimmering without heat or life, will disappear from our theatres.

The same applies to literature. Present to readers of any and all classes, who are not too ignorant to distinguish roast beef from bob veal, and the sluiceways of publishing houses will soon work freely and drain away as so much sewage the defilements and garbage of the press."

Companion Pictures.

On the sidewalk of one of the streets that cross Third and Fourth avenues, not far below Union Square, there may be seen a companion picture to that displayed in front of the Union Square Theatre and known to the initiated as "The Slave Market."

The main difference between the two crowds is that the assemblage on the Square talks English, while that in the street talks German. In both cases it is a true "statute fair"—a hiring market like that in Martha, The Chimes of Normandy, or, to take a still older example, Love in a Village.

On the Square actors tout for a job; on the street musicians do likewise. The votaries of Euterpe and Erato, however display more good sense than those of Thalia and Melpomene, in that they have organized themselves and are multiplied in their strength like Æsop's bundle of sticks or a wire cable, while their congeners, the actors, work each on his own account, and often fail for lack of confederation. "Union is strength," a principle observed by the fiddlers—ignored by the actors, who are too sensitive to permit them to sink the unit in the aggregate, the ego in the *cosmos*.

Who ever hears of a musician getting very badly "left?" The union looks out for his interest, and for the most part secures it; but the Union Square actor "has got no friends," and therefore is "hit again" with impunity.

Then the musicians have a hall of meeting and a real office, with a chairman, a secretary, a treasurer, and all the appurtenances of a regularly organized staff, the dignity of which strikes terror into the hearts of all beholders and forces a delinquent manager or conductor to think twice ere he runs counter to its decrees.

We are far from saying that all the mechanical strictness of the Musical Union, the entire abnegation of self enforced by the *Vehm Gericht*, should be imitated by actors; but we do opine that a leaf or two might be taken with advantage from their book, and that a club with a president and council, not of managers, be it well understood, would not only relieve the sidewalk, but the frequenters thereof, and tend to make "the crooked straight and the rough places plain."

Light at Last.

We are greatly relieved at the better prospects which open upon the musical world. Greatly troubled we have been at the miscarriage of this and that enterprise in the domain of the melodious gods. The British Colonel hurrying and skurrying up and down the country with bailiffs and pecuniary clamorers at his heels; then to see the well-loved and much-respected Abbey out of pocket some fifty or one hundred thousand dollars after a hard-fought campaign.

Out of all these misadventures and thick clouds we at last see light; the welcome beam strikes us transatlantically, and we acknowledge its genial import.

The Apollo who is to relieve us with the golden bow is no other than the English tenor, Sims Reeves, in contemplation of whose approaching visit to the United States his wife, Mrs. Reeves, imparts the encouraging information that Sims had led the life of a hermit during the whole course of their married life. He was strictly an abstemious liver, taking two light meals daily, with a supper after performances, the last consisting of only two boiled eggs—hard boiled or soft is not stated.

Anyhow, by virtue of the eggs, etc., he claims that "his voice is as perfect as ever, and he proposes making a tour of America as a triumphant close of his artistic career."

A most happy, happy investment of the sexegenarian vocalist are the two eggs—hard or soft, what matters? with such a diet; and Mrs. Reeves certifying to his sound condition and rejuvenating habits, the great tenor will offer himself to the American public as good as new and as fresh as "Jerseys" at forty cents per dozen.

Personal.

CARSON.—Emma Carson's pretty face is pictured above. The lady resigned from the cast of Falka on Saturday night, in Philadelphia. She was dissatisfied with her part, and had other reasons for leaving. Miss Carson was promptly engaged by Miles and Barton on her return to New York. She will appear at the Bijou in the next production, three weeks hence.

PLYMPTON.—Eben Plympton will shortly go to England.

DEAVES.—Rilne Deaves has resigned her part in May Blossom.

WALLACK.—Arthur Wallack left for Europe on Saturday. He returns early in May.

GREENE.—Clay M. Greene has re-written parts of Gabriel Conroy for Mr. Rankin.

BURNETT.—Mrs. Frances Hodgson Burnett has rented a cottage near Lynn, Mass., for the Summer.

MORGAN.—W. A. Morgan, the tenor, is on his way back from England, whither he went in February.

DIXON.—Belle Dixon has received an offer to go to Europe in the Spring, to open at a London Theatre.

RYLEY.—The first role which J. H. Ryley will play under McCaull's management will be Falbach in Falka.

HASLAM.—Charles A. Haslam left for England on Saturday in the interest of the Frohmans' minstrel venture.

HOWSON.—John Howson is having plans drawn for a house at New Rochelle. It will be built in the Dutch colonial style.

ROSA.—Patti Rosa will star next season in Mizpah, a new comedy by Con T. Murphy. Frank Irving will have the management.

WYNDHAM.—Charles Wyndham and his company sail for Europe shortly. Isabel Evesson has been engaged as his leading lady.

STAFFORD.—William Stafford has been meeting with success in the legitimate this season. His portrait is published on the first page.

PRESCOTT.—Marie Prescott will probably abandon her Spring tour, as her engagement at the Cincinnati Festival will be late in the season.

WOOLF.—H. E. Woolf, of Mighty Dollar fame, has written an operatic burlesque which is to be seen at the Boston Bijou during the Summer.

MATHER.—Margaret Mather's engagement in Williamsburg last week was a brilliant success. At the matinees standing room could not be had.

CURTIS.—M. B. Curtis has tendered the Ohio Commercial Travelers' Association a benefit during his Cincinnati engagement at Havlin's Theatre.

OUTRAM.—Leonard Outram is writing a play for Lewis Morrison. Mr. Outram has been engaged for Mr. Morrison's Summer season in Chicago.

TEMPLETON.—Fay Templeton produced a new opera, Cupid and Cupidity, last week with success. It depicts scenes in South America among Chilian brigands.

GRANGER.—Maude Granger will continue with William Henderson's company in Claire and the Forge Master, opening at the Fifth Avenue next Monday night.

WALLACK.—Harry Edwards yesterday informed a MIRROR man that Lester Wallack would return from the South in a fortnight. He is much improved in health.

ROSENFELD.—Sydney Rosenfeld has been engaged by the Bijou management for libretto work. His play, called The Social Wheel, will open the next season at Daly's.

TERRISS.—William Terriss will support Mary Anderson in London next season. It will not interfere with his direction of the Daly company's English engagement.

RHEA.—To-day (Thursday) Rhea and her company go by special train from Washington to Baltimore, where they give a performance in aid of the Ladies' Confederate Hospital.

NOBLES.—Milton Nobles is actively preparing for the production of Love and Law at the Fourteenth Street. He comes over from Brooklyn daily to look after preliminaries.

SHERIDAN.—Negotiations are pending to secure W. E. Sheridan for the Cincinnati Dramatic Festival. Now that the Collins company has disbanded he will no doubt be available.

POST.—Lily Post is with the McCaull Beggar Student company in Detroit. She will remain with it until the termination of her engagement with that management, five weeks hence.

COWELL.—Sydney Cowell has returned from the In the Ranks company, having refused to accept a reduction of salary. She has been offered an engagement to sing in the next piece at the Bijou.

BANDMAN.—Daniel Bandmann plays in Chicago in German shortly. He will then form an English company out there and play his long-projected Western tour. In the Autumn he will visit South America.

GUNTER.—A. C. Gunter was offered next week at the New Park Theatre, but decided not to jeopardize his successful comedy, D. A. M., by producing it for the first time in New York in Passion week.

EVESSON.—Isabella Evesson, so successful in Wallack's Moths and in A Parisian Romance, leaves for London to-day, to appear with Charles Wyndham's company at the opening of the new Criterion Theatre.

HARRIGAN.—Edward Harrigan has been improving his Summer residence at Schroon Lake. The avenues and lanes all have Comique names, such as Mulligan avenue, Lavender lane, Mc Sorley boulevard and Lockmuller terrace.

POMEROY.—Louise Pomeroy has arrived in San Francisco with her husband. She has been abroad—in Australia and the East Indies, for from four to five years. Miss Pomeroy has taken Sara Jewett's place in the company at the Baldwin.

FOSTER.—Mrs. Augusta Foster has been seven years under William E. Conner's management, six of which were spent in supporting McCullough. She will probably go with him next season. Meantime she may fulfil a brief engagement elsewhere. She will pass the Summer at her home in St. Paul.

TERRY.—Ellen Terry was most warmly welcomed back to New York on Monday night. She has made herself as staunch a favorite here as she was in London, or, in fact, wherever she has played. Flowers in profusion were sent to her across the footlights in Much Ado About Nothing.

HOPKINS.—Dan B. Hopkins, one of the best known and most popular agents in the profession, died last week. He had gone South for his health, but without benefit. Mr. Hopkins had been ill for some time. He was buried from the Masonic Temple, this city. The funeral was well attended by journalists and actors.

ST. MAUR.—Harry Saint Maur goes to Chicago to play his part in Confusion. He has not determined yet upon his future movements. He may go to San Francisco to create a part in a new play that is to be tried there by an Eastern actress, or he may remain in Chicago to play during Lewis Morrison's Summer season there.

BARRY.—The Easter cards and announcements of the forthcoming production of The Fatal Letter at the Union Square, which Helen Barry is sending to the press, are exquisite specimens of lithography. They contain, besides seasonable greetings, a picture of Miss Barry, a list of the parts she has played in London and English criticisms on her acting.

CARR.—Thomas Carr, the veteran Buffalo manager, is dead. He was aged seventy-four. Mr. Carr was an entertaining talker to the later generation, being full of anecdote and reminiscence. He was of English birth, but had been in this country over half a century, during most of which time he had managed theatres in Buffalo, Troy and Rochester.

JEWETT.—Sara Jewett has resigned her part in Claire and the Forge Master at the Baldwin Theatre, San Francisco. This necessitated a postponement of the play. Her conduct is looked upon out there as unprofessional; but undoubtedly the lady is smarting under her failure as a star on the Slope. Miss Jewett will be back in New York in a few days.

PAULDING.—Frederick Paulding has returned from the West, where he has played under Miles' management. On Saturday last he consummated an important engagement with J. M. Hill, to play the principal parts in support of Margaret Mather next season, beginning in September. Meantime it is likely that Mr. Paulding will create the leading juvenile character in Frank Mayo's new play, Nordeck, at Chicago.

ABBEY.—In Henry E. Abbey's case it is a matter of he would and he wouldn't respecting the lease of the Metropolitan for next season. The papers almost daily have reports either confirming or denying the statement that he will continue to act as director. The fact is that nothing is really known, and Mr. Abbey, pending the present incertitude, wisely remains as dumb as an oyster.

DANGEROUS.—In the crypt scene in Much Ado About Nothing, at the Star, Monday night, some supers who carried flambeaux handled them so carelessly that it was momentarily expected by nervous people in front that the draperies would catch fire. The greatest caution should be observed whenever, as in this case, torches are used on the stage. Audiences would willingly forego the added effectiveness obtained by such means in order to feel perfectly secure.

FESTIVAL.—Now that the Dramatic Festival is an assured fact, the Cincinnati people are taking energetic action toward the erection of a dramatic temple. It is said upon trustworthy authority that at the advance sale of season tickets a millionaire merchant will bid in the first box choice, paying therefor $100,000. Of this amount $500 is to go to the Dramatic Festival for the use of the box, the remaining $99,500 to be used in the erection of the temple.

BIRCH.—William Birch, the minstrel, has been asked to take a benefit by fifty prominent gentlemen, including all the New York and Brooklyn managers, several brokers, some merchants and an ex-Mayor. Mr. Birch has consequently fixed upon the 10th of April for the testimonial. It will be given at the Grand Opera House, which Mr. Abbey has placed at the beneficiary's disposal. It is unnecessary for THE MIRROR to revive recollections of the pleasure that Mr. Birch has in past times given to thousands, or to draw attention to his present straitened circumstances. All lovers of fun must have a warm place in their hearts for the veteran minstrel, and they will have an opportunity of attesting their regard substantially at the forthcoming performance. We hope the Grand Opera House will be packed to the doors.

Letter to the Editor.

THE WAGES OF SIN.
SPRINGFIELD, Mass., March 29, 1884.

Editor New York Mirror:

DEAR SIR:—I have just read Mr. Harvey's letter in your current number, and wish to say a few words in reply.

In the first place, very little of the highfalutin stuff that appeared in THE MIRROR as a statement from me was mine. I was passing through New York the Sunday before, and jotted down a few notes for the *Springfield Union*. These I gave to a gentleman connected with the Truth company, and the bombastic article in THE MIRROR was the astonishing result.

Mr. Harvey, having waved wroth, and with words, misses me speak. I never said I was a barrister. The idea is ridiculous. I am only twenty-nine, and have been an actor for nearly nine years. What I did say was that I have dined with a barrister, who had given me his disinterested, not uncontested, advice on the subject.

The rest of the statement I don't exactly remember, but the tone of it was not mine. I was personally convinced that The Wages of Sin was from a French play that I had seen before I started to write Truth. I wrote to the editor of the *Sun*, asking this question. In answers to correspondents he told me that it was. He did not, however, name the French play.

I considered it as fair to adapt from Harvey, as for Harvey to adapt from the French, especially as I felt certain that I had seen the French play. I was in twice to see The Wages of Sin, and did not sit it out either time. I made no notes. I only know of three of the comedy lines that are identical in both plays. The language of Truth is not a twisted paraphrase of that of The Wages of Sin. It is original. I started to write Truth some two months after seeing The Wages of Sin. I never saw Truth played, and had nothing to do with its production, so I am not responsible for any variety business which was, I am told, introduced. In writing Truth for America I was unaware that I was interfering with the rights of others. I did not hear of Mr. Overton's purchase until long after.

Truth will never be played again with my sanction. I have received too much fame, and nothing else, already. As an author, the affair has handicapped me heavily, but, *entre nous*, Mr. Editor, there is A Good Young Man coming who will set me right.

Apologizing for having unconsciously worked in an advertisement, I am, yours sincerely,

HENRY HERMAN.

The Usher.

Heed him who can! The ladies call him sweet. *In Ushering* —*Love's Labor's Lost.*

Of all the schemes to drive off the curbstone speculators, that invented by Manager Colville is the best. His burly lieutenant, who stands without the portals of the Fourteenth Street Theatre and cries, "Don't buy of speculators—plenty of seats inside!" has saved hundreds from being victimized since the Booth engagement began. Colville is a public benefactor. I should like to see his expedient copied at all places of amusement. No manager who wishes to see his patrons honestly treated can object to it.

* * *

The Cincinnati Dramatic Festival Association are likely to make more money by the performances this year than last, as their expenses will be considerably curtailed. It is a question whether the comedy representations will go for their true value in the vast Music Hall. Great space affrights the comic muse—warmth, coziness and close proximity alone exert an expansive influence upon her. But, then, the Porkopolitans aren't courting the muses—they are satisfied with the announcement that Robert Mantell and John Jack will appear!

* * *

Last year when the profession generally, that portion of the public which takes an interest in the private affairs of actors and the writers for the press were malevolently snarling and snapping at Frederic de Belleville's heels, I elected to be peculiar and championed him to the extent that I deemed proper. My sympathies did not go out to De Belleville simply because he was the under dog in an unequal fight with pretty femininity, but because his story bore the marks of truth, while that of the alleged wife, the comely Australian, appeared decidedly fishy. The impressionable Judge who heard the case was so carried away by the prettiness of the plaintiff that he completely ignored the necessity of receiving evidence in support of her petition, if evidence there was—which doesn't appear—and, figuratively speaking, kicked Justice out of Court and threw himself at the fair complainant's feet.

* * *

Of course all this meant serious annoyance to De Belleville, who found himself execrated on all hands. He was also compelled to maintain a person who he stood prepared to prove had no claim to his name or his support. Finally, after enduring enough to kill the average man, he allowed the plaintiff to go into court and procure the annulment of a marriage which could not legally have taken place, and which he insists, with every appearance of honesty, never did take place. With this the tribulations resulting from his folly came to an end.

* * *

But his pretty prosecutor was not destined to sink into respectable obscurity. Last week, in the suit for limited divorce brought by Edith Allen against her husband, Vanderbilt Allen, grandson of Commodore Vanderbilt, the other Edith is mentioned as co-respondent. Alluding to this last act in his eventful domestic drama, De Belleville writes: "It proves you were right in defending me as you did, both publicly and privately. And that is the woman for whom I suffered every sort of opprobrium that man can suffer! People will know some day that I was more sinned against than sinning. My fault was in presenting her to my friends—for that I have been punished very severely. But I thank God that I stood my ground." The ending of this case should teach the newspapers writers who hounded De Belleville at the start to hereafter temper indignation with discretion.

* * *

Quite inadvertently the other day it came to my knowledge that two dramatic papers published here are in the habit of selling space in columns supposed to be devoted to the publication of news. A man in Chicago, who recently married an actress, wished an announcement of the fact printed in the journals referred to, and accordingly sent them paragraphs to that effect. In due course these appeared among other "news" items, and the sender received bills of $2 and $3 respectively, which he paid on his arrival in town. I do not know whether the owners of the papers in question countenance this sort of business, or whether it is carried on without their knowledge by their employes; but in either case it is a cheat perpetrated upon the readers. When a man buys a paper he does not want to have a lot of petifogging advertisements palmed off upon him for news. And I may as well remark right here that never to my certain knowledge has an advertisement appeared in THE MIRROR except as an advertisement, 'nor a "reading notice" which was not so indicated by that little explanatory abbreviation, "*Com.*"

* * *

An English actor writes from London: "Daly, I believe, is to play The Country Girl here. It won't be a draw, for Kate Vaughn, who has made a great hit in Peggy, will forestall him by presenting the piece with a strong cast of favorites soon after Easter. How will Daly's company, particularly George Parkes as Sparkist, compare with a strong company of old stock actors? I am sorry for Daly, who has been working hard, but London audiences have not the good nature of Americans. I should strongly advise his company to insist on Daly's depositing their return fares in some safe bank. They may chance to want it." It doesn't do for professionals to put much trust in the saturnine Augustin—the travelling company that has been playing 7-20-8 under his management have trusted him to the tune of several thousands of dollars, I am told. Two members to whom he was indebted for several weeks' salary left on Saturday night and took engagements elsewhere. Daly ought to join forces with Rice.

* * *

Barnum's show is a very good one. It contains many interesting features, not the least of which are the menagerie, the ethnological congress, and the leprous elephant. But Barnum cannot justly claim that he has the greatest show on earth until he has secured and exposed among his collection of curiosities and monstrosities, animal and human, the little monkey that masquerades as Minnie Palmer's "manager." I know a number of people who would travel a long distance and pay a good price to see this curious creature ride the educated pig or play among its fellows behind the bars of a cage. I shall make no charge for this suggestion if P. T. acts upon it.

* * *

McCaull appears to be concentrating all the best comic opera talent in his companies. He has just engaged Digby Bell and Laura Joyce for next season, to alternate between the Casino and the Philadelphia Lyceum. Meantime Mr. and Mrs. Bell continue with Miles and Barton and go to San Francisco under their management. D. B. says that the Bijou management wanted him to remain with them next season, but he believed it better policy to identify himself with comic opera "straight" at the Casino than to continue in opera bouffe burlesqued at the Bijou.

* * *

Albert Berg, a young journalist, is the author of a book just published, entitled 'The Drama, Painting, Poetry and Song." It is a voluminous work, and over 300 pages are devoted to theatricals. This portion of the book comprises a history of the drama from the earliest times to the present day, and includes descriptions of the leading dramatists and players of all ages, besides a list of minor professional people. Mr. Berg has performed his task faithfully, and the volume will be found valuable for reference, as well as a source of information respecting the drama and its kindred arts. The numerous pictures of professional people are villainous. So excellent a book should have been beautified by worthy illustrations.

* * *

Lily Post and McCaull have had a serious falling out, which will, I understand, result in the withdrawal of the young lady from the Colonel's forces at the close of this season. The quarrel was of a personal nature. Rumor says that the manager administered reproof to the prima donna for violation of certain rules, and the lady rebelled so strenuously that it was mutually agreed to bring business relations to a close as soon as practicable. Miss Post is at present filling the position of another singer on the road and the Colonel is non-communicative, so that inquirers have been unable to get at particulars.

* * *

Colonel Milliken some time last January submitted a comedy to Edward Harrigan, called McGonigal's Tribulations. It was returned. Some weeks after it was made known that the next Comique production would be Dan's Tribulations. This Colonel Milliken considers a flagrant infringement of his title, which is copyrighted, and he states his intention of taking legal action in the matter, if he finds he has sufficient grounds.

* * *

The Confusion company that leaves for Chicago next Saturday will be made up from members of the company now at the Fifth Avenue and the other party that has been playing Derrick's adaptation on the road. The latter will be called in and disbanded.

Mr. Collins' Misfortune.

At the request of Manager John J. Collins, John T. Malone called at THE MIRROR office to give, in brief, the story of the break-up in Cleveland.

"Last Wednesday evening," said Mr. Malone, "Mr. Collins fell ill. His illness was so serious that his physician forbade him to leave with the company. He consulted with friends and decided to disband his company then and there, and not run the risk of being compelled to do so at some remote point. A compromise was made with the company and they were satisfied.

"Several members were residents of Cleveland, and they remained there. Mr. Collins is still there. All the others, including Mr. Sheridan and Miss Davenport, are now in New York. Business had been bad for a long time, and the Cleveland engagement was very discouraging. Manager Collins is in negotiation with Mr. Sheridan for next season, which shows that he is not altogether disheartened. I have had several offers for the remainder of the season, but have as yet decided upon nothing."

Death of Marie Litton.

Lovers of old English comedy will regret to hear of the death of Marie Litton, the English actress, which occurred on Tuesday, in London.

Marie Litton in her earliest years gave evidence of remarkable dramatic talent, which deserves notice, particularly because of her love for legitimate and purely classical pieces. She first attracted attention by her performance of Effie Deans, in Boucicault's play, at the Princess' Theatre, London, in 1868, afther which, with Alfred Wigan, she appeared in a number of revivals, and in modern comedies at the opening of the Gaiety Theatre. Leaving London, she became connected with the Bijou Theatre, under Mrs. Nye Chart, and advanced so rapidly in public favor that she was able to enter into the management of the Court Theatre in January, 1871, being the first to give W. S. Gilbert a helping hand by the production of Randall's Thumb, The Happy Land, Alone, The Wedding March, and also Bronson Howard's Brighton. In 1873 she was specially engaged at the Haymarket for The Wicked World and other pieces.

At the St. James Theatre, in 1875, Miss Litton received flattering tributes for her acting in Tom Cobb. After appearing in several plays at the Prince of Wales', she again entered into management, leasing the Imperial Theatre, Westminster, where she succeeded in reviving the best comedies of the old dramatists. Surrounding herself with a strong company, she attracted large and fashionable audiences, playing Miss Hardcastle, Lydia Languish, Julia and many other characters.

Miss Litton's best efforts were put forward in raising the standard of public taste by the best productions of the masters. Her early taking-off—for she was still a young woman—is much to be regretted.

French and Son's Late Purchases

"Talking of new plays, MR. MIRROR," said T. Henry French yesterday, "I have just received news that we are the owners of the most recent London success, Nita's First, with which some New York manager will open the season. Here are the London press criticisms."

Mr. French has a high regard for the English press opinions on plays, and his predilection is generally followed up by large royalties.

"Three operas, as yet not presented on any stage, have also been bought by our London house. Two of these will be produced in London after the run of Nell Gwynne and Falka. Falka is the best success we have had yet, and I am both happy and surprised over the returns from Philadelphia every Monday morning."

"Do you receive your returns so early?"

"Yes. But I can't see how Mr. McCaull does it. In business matters a more punctilious man I do not know. But how he enjoys a fight! His bump of combativeness is largely developed. He loves to provoke an argument, and invariably gets the best of it. Members of his companies are his especial prey."

"Have you exhausted your news budget?"

"Not quite. Besides the three operas and Nita's First, we own Breaking the Butterfly, another hit in England. I had a visit to-day from Manager Hanlon, and we compared papers; but nothig came of it. There is no decrease in the royalties from The Silver King and Lights o' London, which shows that those melodramas are still booming."

Children's Opera.

The Cosmopolitan will open its doors once again on April 22, under society auspices. Mr. Carl Marwig, a professor of dancing and calisthenics, of 67 Madison avenue, yesterday entertained the reporter with a description of the opera, Mountain Queen, in which the parts will be filled by children. Fearing the opposition of Elbridge T. Gerry, one of the poltic ladies interested in the affair obtained a permit from Mayor Edson; so, as rehearsals are progressing, it is almost a certainty that the fairy opera, as it is called, will see the light. In the words of Professr Marwig:

"It is unlike anything hitherto attempted. The prima donna is Miss D'Acosta, who made a great impression at the last children's carnival by her singing. The oldest member of the cast is about seventeen."

"What is the plot or action of the piece?"

"It is by Charles G. Hanson, a Swedish gentleman, and is in three acts. The principal female parts are a Mountain Queen, a Gypsy Queen, and a Fairy Queen. The scene is laid in the Tyrol. The first act discloses a Swiss scene, the second a gypsy encampment, and the third a weird, lonely place in a forest, which is afterward transformed into a fairy grotto. The most beautiful plants and rarest flowers will adorn it, and when the scene opens upon it the entire auditorium will experience the effects of the perfume of natural flowers."

"But will it not be costly?" interjected the reporter.

"Yes, very, the expense of producing it being nearly $7,000. Herr Arnold, a well-known Austrian artist, is preparing the scenery, and the full-dress rehearsal will be held, I hope, on April 17."

"You will have a chorus of course?"

"Certainly. The cast will be filled by young ladies and gentlemen of society, but the chorus will consist of girls, many of whom have sung in opera before."

"How long do you expect to run it?"

"That is uncertain. Up to the present it is decided that we shall give four evening and two matinee performances. The boxes will cost twelve and twenty-five dollars, and the general admission be one dollar. Reserved seats one dollar and a half. The family circle will not be used."

"The costumer of the Casino is making the dresses, which are specially designed, and the scenery and effects will of course be very fine. It is purely a fashionable and society affair, but if successful may be continued. I think there is a necessity for an amateur theatre in New York, and I am glad to hear one is about being erected. There is no city in which such good amateur talent exists as this."

Fifth Avenue Changes.

"You must not think," said Augustus Pitou, yesterday, "that Princess Ida is not paying because it was withdrawn so soon."

The reporter at once handed Mr. Pitou one of Billy Florence's little souvenir hatchets.

"Your correspondents verify my statement that both road companies have done a remarkable business. We secured the best artists we could get, and spared no expense in fitting out the companies. There are none on the road doing a better business in comic opera."

"But how about Confusion?" the incredulous reporter asked.

"You can see the advance sales at the box-office, but the demand for the piece by various managers and other profitable engagements we have made, induce us to send it away."

"When does it leave the home theatre?"

"On Saturday Confusion will not be played. The company will leave by the limited express for Chicago, where they will open at the Grand Opera House on Monday night for a week, other large cities to follow.

"What will replace it here?"

"Henderson's company, in Claire and The Forge Master. It will open at the Saturday matinee and play every evening until the 12th. Then come Harrison and Gourlay, in Skipped by the Light of the Moon, which will be played for five weeks."

Considering that Claire and The Forge Master is taken from the same source as Lady Clare, it looks as if a comparison were desired, by way of an advertisement, by Stetson and Henderson. It was announced recently that Harry Dixey and George Fortescue would open in burlesque at the Fifth Avenue; but Skipped by the Light of the Moon has skipped into the vacant date.

Wallackian Moves.

Harry Edwards, acting manager of Wallack's, informs a MIRROR scribe that in a few days Lady Clare will be withdrawn.

"Our agreement to produce Betsy interferes with the run of Lady Clare," said he. "I think it would run to the end of the season. Betsy can have but a brief run, as we soon start on tour."

"Will the entire company travel?"

"Yes. There was some doubt about Miss Coghlan, but I may say that it is certain that she will be with us. The scenery will be renovated, and carried through to San Francisco."

"Do you regard your season as a very satisfactory one?"

"On the whole, yes. The successes more than balanced the failures."

"What plays will you present on the tour?"

"Lady Clare, Moths, and Betsy. We have a large number of plays under consideration for next season, some by native authors."

Mr. Edwards is the most easily approached and best informed of any one connected with the Wallack establishment. He strongly advocated the production of Lady Clare, although the Wallackian Triumvirate were against him. No doubt, had his advice prevailed, many of the failures of the season would have been averted.

The Reason He Left.

Dr. Mallory went to England lately, and many reasons were given for his departure. The true reason has at last leaked out. It appears that for some time the literary staff of the Madison Square has tried in every way to change the policy of the management by advocating the production of plays which were more natural and interesting to the public than the quiet pieces at present in vogue. Dr. Mallory would not agree to this, and when, by determined opposition, May Blossom was put in rehearsal, he took his departure rather than see the Shrine desecrated.

If May Blossom succeeds, it will create a new policy. If not, banishment will be the lot of the principal rebels.

Mr. Hess' Mexican Enterprise.

To read Mr. C. D. Hess' rose-colored prospectus of the Mexican circuit, one would think that he had discovered a theatrical El Dorado, and that he held it in the hollow of his hand. However, he has squeezed a good deal of information into comparatively brief space, and many managers will put on their thinking-caps after reading his letter. It is very evident that railroad enterprise is about to enlarge the field of American theatrical speculation, and that our next-door neighbor Mexico, is even now a good field for a certain class of attractions.

Koster and Bial's Road Company.

In reference to Koster and Bial's new concert and vaudeville company, Richard Fitzgerald, their manager, said yesterday:

"Managers will be surprised at certain innovations which we are making upon the usual methods of running a company. Messrs. Koster and Bial's reputation is a sufficient guarantee that they will give good value, so we do not advertise the names of any of the artists. We do not promise to guarantee the appearance of any particular star, but merely to give an entertainment as good as any in the same line upon the road. Another thing, we will not undertake to provide any stands of printing or lithography, or to do any window advertising.

"We will see that the company is thoroughly and properly advertised, and will give no dead-head or window privilege tickets. The press alone will be excepted. It is a revolution, but a thorough advance agent can do all the necessary advertising by circulating neat and simple printing."

TELEGRAPHIC NEWS.

The Turbulent City.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, April 2.—The riotous condition of Cincinnati for the past several days has to a considerable extent injured theatrical business all around. An attempt was made on March 30 to burn the magnificent Music Hall. Luckily, however, the design was frustrated by prompt action on the part of the military and police authorities. O'Neill, in Monte Cristo, opened at the Grand March 30, to a small house, while M. B. Curtis, who was billed for Havlin's same evening, concluded to postpone his opening until 31st. Frank Mayo in Davy Crocket managed to attract a fair-sized audience the 30th.

A Flat Failure.

[BY TELEGRAPH TO THE MIRROR.]

FALL RIVER, Mass., April 2.—William Carleton's new play, A Sister's Oath, was produced at the Academy of Music, Monday night, before a very small audience. Mr. and Mrs. Joe Allen, two graduates of the variety stage, were the stars. The play is a mass of rubbish from beginning to end. I understand that the Allens are out about $1,700 on the piece.

Ada Gray Breaks Down.

[BY TELEGRAPH TO THE MIRROR.]

HOT SPRINGS, April 2.—Ada Gray has been advised by her physician to remain here at least a fortnight for rest and to take the benefit of the waters. The lady has been overworked in the one-night stands in the Southwest. The company will also remain here.

Minnie Hauk created a furore here Saturday night. The house was packed. At the earnest request of leading residents, the company made a return visit last night. At the first concert, Manager Watkins, Miss Gray and Miss Langdon occupied a box.

Lottie Beaumont Disbands Again.

[BY TELEGRAPH TO THE MIRROR.]

GRAND RAPIDS, Mich., April 2.—Lottie Beaumont's Female Mastodons disbanded here yesterday. The break-up is said to be the result of bad management. Salaries were paid in full. Miss Beamont had a similar experience in a Missouri town a month or six weeks ago, when her company did not fare so well. Most of the company, including Beaumont, have gone to Chicago. A few have been engaged at Smith's Opera House here.

The Bad Business at the Museum.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, April 2.—Business was better toward the close of the week at the Boston Museum, people beginning to wake up to what they were losing, and Sweethearts and Tom Cobb were continued for four more performances, and a fair house was in attendance last night. The Angel of Midnight after Wednesday.

Large house at the Park to see Three of a Kind. Fair house at the Globe to see My Partner, promising better later in the week. Good houses at the other theatres.

The Collins-Sheridan Disbandment.

[BY TELEGRAPH TO THE MIRROR.]

CLEVELAND, April 3.—The sequel to the Collins-Warde dissolution comes in the Collins-Sheridan break-up. Manager Collins, who has been ill but is now recovered, says the poor outlook decided him in the course he has taken. A compromise was made with the company. W. E. Sheridan and Louise Davenport have departed for New York.

Storm-Beaten, at the Euclid, had a good house Monday and a small house last night. It is a strong play and well put on. Skipped by the Light of the Moon is a great hit. Many were turned away from the Academy on Monday, and last night there was a full house.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, April 2.—At the Leland, last evening, Modjeska opened a two nights' engagement, as Rosalind, to a packed house and much enthusiasm. She was called before the curtain repeatedly.

BUFFALO, April 2.—T. W. Keene's appearance at the Academy, Monday night, in Richard III., drew only a fair audience. Bennett and Moulton's Opera company gave Olivette at Wahle's. Popular prices and a jam. People stood up on every floor. The company gave The Mascotte on Tuesday night to a very large house. Newell's Muldoon Picnic company, at Lang's, attracted the regulation full Monday night house.

LEXINGTON, Ky., April 3.—Books have been opened for stock subscriptions for a new Opera House. More than half the stock has been taken, and the prospect is that the remainder will soon be disposed of.

PITTSBURG, April 2.—The week opened very auspiciously for all the houses. At Library Hall the Abbott Opera company sang King for a Day, to a large and enthusiastic audience. Annie Pixley opened in M'liss, at the Opera House, and was greeted by a very good house. Murray and Murphy's combination packed the Academy; and Harris' Museum could not comfortably accommodate its numerous patronage. The Phœnix also opened well.

There is commotion over improvements being made in La Vie. By the time they have done tinkering with La Vie it will certainly be "a penn'orth of all sorts." As Sydney Rosenfeld is engaged upon the new piece, there is a possibility that it will be a good one.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

for a week's visit.—Thomas Carr, one of the oldest theatrical managers in the country, died Friday last. For nearly fifty years he had been prominently connected with local theatrical affairs. Since [illegible], when he first took charge of the old Eagle Street Theatre, which was burned and subsequently rebuilt, he has been in a managerial capacity at half a dozen different houses. His last active venture was the St. James' Hall. Pleasant to all and full of reminiscences of the early stage, he will be sadly missed. The funeral took place Sunday from St. John's Church.—Robson and Crane were so well satisfied with their engagement that they return in May. Bunnell's Museum draws immensely.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Barney McAuley appeared to fairly good business March 24, 25 and 26, presenting Uncle Dan'l and The Jerseyman. On the last night Barney was too full for utterance. In fact, The Jerseyman was so badly cussed that many were unable to comprehend what the play was intended to illustrate. The line wherein Peak (McAuley) exclaims: "Dat, don't I look as if I were full of something?" almost lifted the roof. The gods were especially happy over the disgusting spectacle. McCaull's Opera co. presented The Beggar Student to crowded houses 28th and 29th. The co. is an excellent one, and gave the greatest satisfaction. House will be closed present week. The Silver King 7th, week.

Grand Opera House (P. H. Lehnen, manager): Maggie Mitchell to fine audiences 24th and 25th. Fanchon and Little Barefoot were the attractions. Callender's Minstrels 27th to large house. Mediocre entertainment. Queen's Evidence, 31st, five nights. Bunch of Keys (benefit), 5th.

Item: It is as good as settled that the new west-side opera house will be built on the corner of Church and Fitzhugh streets, directly opposite the new government building.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Salsbury's Troubadours, March 25, in Three of a Kind, to a large audience. Barney McAuley as The Jerseyman and Uncle Dan'l, respectively, 28th, 29th, to fair business. Charles A. Gardner's Karl co. 11th.

TROY.

Griswold Opera House (S. M. Hickey, manager): Storm-Beaten all of last week to large audiences. The play was nicely mounted and the cast comprised among others Edmund Collier, B. T. Ringgold, Nellie Howard and Marie Lewes. Mlle. Rhea, a great favorite here, appeared 31st, 1st and 2d in School for Scandal, Frou-Frou, A Terrible Woman and Adrienne to good business. Mr. and Mrs. Florence will return 4th and 5th, followed by Maggie Mitchell 7th, 8th, 9th and Flying Dutchman, 10th, 11th, 12th.

Rand's Opera House (Gardner Rand, manager): The Boston Ideal Opera co. gave Giroflé-Girofla to big house. Marie Stone in the title role met with much favor and was ably assisted by Whitney, Barnabee, Karl and remainder of this excellent co.

Grand Central Theatre (P. Curley, manager): The H. H. Hines Specialty co.—whoever they may be—is announced for the current week.

Item: Edmund Collier was tendered a reception by several of his Trojan friends Thursday evening.

AUBURN.

Opera House (A. Shimer, proprietor): Aldrich and Parsloe's My Partner March 25. One of the best entertainments of the season. A fair audience was greatly pleased.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Callender's Minstrels 25th to the largest audience of the season. At rising of curtain tickets were sold "for standing-room only." Performance gave general satisfaction. Harry F. Weed's co. 3d and 4th in The Power of Money; Duprez and Benedict's Minstrels, 5th.

OLEAN.

Opera House (Wagner and Reis, managers): George C. Miln played to a very poor house March 26, presenting Richelieu. Support, with one or two exceptions, was poor; but for all that he deserved a better house. Poor business, however, was partly owing to mismanagement, as the date was changed two or three times.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Sol Smith Russell in Edgewood Folks had a very large house March 25. Tony Denier's Humpty Dumpty, two performances, 29th. Good business. Hickey's Rip Van Winkle co. 8th and The Silver King, 14th, 15th.

GLOVERSVILLE.

Memorial Hall (A. J. Kasson, proprietor): The Hungarian Gypsy Band gave an entertainment under the auspices of the G. A. R. March 24 to a large and very appreciative audience. Best musical entertainment ever given in this place. By request the concert was repeated 25th. Good house. Helen Bancroft Comedy co. matinee and evening, 29th; Den Thompson, May 1.

BROCKPORT.

Ward's Opera House (George R. Ward, manager): Haworth's Hibernica to good house March 24 and gave satisfaction. Only a Farmer's Daughter, 17th.

CANANDAIGUA.

McKechnie's Opera House, (Stuart C. McKechnie, proprietor and manager): No attraction for two weeks. Booked: Tony Denier's Humpty Dumpty, 5th; John M. Hickey's Ideal Rip Van Winkle 12th.

Items: Stuart C. McKechnie has become proprietor and manager of the Opera House, taking possession 1st. He is making some improvements, including the laying of a noiseless floor for his skating rink. This will not interfere with the theatrical business.—Palmer-Ulmer '49 co. has changed date.—Pullman Palace Car, booked for March 29, cancelled on account of the change of management.

SENECA FALLS.

Daniels' Hall (George O. Daniels, manager): Hungarian Gypsy Band, March 27, 28, to two of the finest houses we have had this season. The band is fine and gave perfect satisfaction. There were 456 reserved seats sold in two hours for the first night.

ITHACA.

Wilgus Opera House (H. L. Wilgus, proprietor): Aldrich and Parsloe in My Partner March 29 to a large house. The supporting co. is not very strong this year. Haworth's Hibernicon, 4th; Amherst College Glee Club, 7th.

Item: The Glee Club have appeared in several towns in Central New York under Mr. Wilgus' management.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): B. S. Driggs' Amphions gave an excellent entertainment to large house March 28. The honors of the evening were evenly divided. They soon take the road again for a short tour.

Item: Manager Shattuck is lying seriously ill at his office in the Opera House block, his condition being so critical as to render his removal unsafe.

HOOSICK FALLS.

Wood's Hall (R. R. Estabrook, manager): Baird's Minstrels March 24 to fair house. Excellent show. The Holman Comic Opera co., 2d and 3d.

Item: Thos. Jackson, one of Baird's co., left the co. here and joined Carncross, in Philadelphia.

NORWICH.

Breese's Opera House (William Breese, proprietor): Peck's Mammoth Museum closed a three nights' stay March 29. Matinees each day. No entertainment during the season for five times the money has given better satisfaction. Professor Arcow, the magician, executed some very clever feats. In his specialty he occupies the front rank. Prince Flatow, the contortionist, in his varied performances excelled anything of the kind ever attempted before an audience in this place. Professor Van's celebrated troupe of performing dogs exhibited remarkable intelligence.

NORTH CAROLINA.

WILMINGTON.

Opera House (George R. Dyer, manager): Rentz-Santley Burlesque co. to a fair house March 26. Excepting Alice Smith and Daly and The Clarks, the performers were below the average of variety, and if Mr. Leavitt expects his show to be patronized here, he will have to send in better material. Thatcher Primrose and West, 5th; Queen's Lace Handkerchief, 10th.

Items: The Opera House will be closed week of March 31.—D. H. Scoville, of The Buford, Charlotte, will open the Seaside Hotel at the Sound, eight miles from here. He is well and favorably known by many professionals. Those contemplating a trip South may be sure of a pleasant reception.

OHIO.

DAYTON.

Music Hall (Larry H. Reist, manager): The three attractions during the past week did a splendid business. Mrs. Langtry made her first appearance, March 24, in Pygmalion and Galatea, to an $1,100 house. I think if there has been a stock co. at the Soldiers' Home for the last six years who have not presented Pygmalion and Galatea, and I think that Langtry's Galatea would suffer by comparison with the present. However, though fair, gave satisfaction, as the expectation was of the highest degree. The event of the week was the appearance of Fanny Davenport as [illegible] to one of the largest ($1,400) and most [illegible] audiences of the season. It was one of the [illegible] performances that I have seen for some [illegible]. With [illegible] to [illegible] should be made of the [illegible] of R. B. [illegible] should place of acting.

The popular actor, Frank Mayo, appeared 29th as Davy Crockett, to a large and well-pleased audience.

Items: The management of Music Hall will change at the close of this season. The Dickson Brothers, of Indianapolis, have leased the theatre for five years, and during the Summer will make quite a number of improvements, including another gallery, a new drop-curtain and a general repainting. Larry H. Reist has been refused to continue to act as local manager.—Monte Cristo plays a return engagement 11th and 12th.—Dayton will have a Summer opera co. Your correspondent called on Manager Larry Reist, and was informed that the proposed co. would be a go, and that he and Aaron Appleton, late of the Madison Square Theatre and this season manager of a Queen's Lace Handkerchief co., would push the scheme through as soon as possible. It is their intention to use the Rink, a huge structure, with a seating capacity of 2500 and acoustic properties of the best. The season will last ten weeks, with two performances a week. The co. will include fifty people. The leading people most likely to be engaged will be Emma Carson, Madeline Lucette, Marie Hunter, Mabel Stuart, Della Sawyer, Jennie Calef, Susie Kirwin, George Olmi, Harry Hassell, Pani Arthur, George W. Frone and Harry Standish. The orchestra will be our own Fourth Regiment, numbering fifteen instruments. The director will be either William Furst or Signor Rosetta. For the week when Olivette and The Snake Charmer are given, the managers are negotiating with Catherine Lewis, Lily Post, Jeannie Winston and H. H. Beh. The sale of season tickets, good for twenty performances, has already begun, etc.—With the Soldiers' Home stock co., the attractions at Weidner's Opera House, and The Dayton Opera co., we will be well supplied with Summer amusements.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): The Boston Ideals tested the capacity of the house, March 28. The Chimes of Normandy was given in splendid style and gave general satisfaction. Marie Stone was exceedingly funny as Serpolette, and Frothingham played the notary to perfection. It is useless to say anything in favor of Whitney. He always does his roles up in shipshape order. Miss Fowle, one of the chorus, has a badly sprained leg. As the chorus was trying the bridge, which they come over to the fair, the thing went down with fearful force, and the lady was the unfortunate one. Mrs. Chanfrau played The Bankrupt's Wife, to a fair house, 29th. The audience was on hand promptly at eight and waited patiently until half-past, listening to our splendid orchestra. However, this was not what they came for, so the gallery set up a roar which brought Mr. Tayleure before the curtain. He explained that their baggage had not yet arrived, but that in the meantime the play would be started with the participants attired in their street clothing. A round of applause gave assent. Before the first act was finished, the baggage was on hand and everything passed off smoothly.

CHILLICOTHE.

Masonic Opera House (Klein and Wilson, managers): Lights o' London, March 24 and 25, to fair business. Co. very strong, and scenery the finest ever seen here.

Clough's Opera House (E. Kauffman, manager): Draper's Uncle Tom's Cabin, 27th, to fair house. Harry Watson's Wrinkles co., 8th; Ida Siddons' Blondes, 11th.

TOLEDO.

Wheeler's Opera House (George W. Bills, business manager): A fair but top-heavy house saw Frank Mayo as Davy Crockett, March 23. In the past Mr. Mayo has always surrounded himself by an excellent co., but his present support is amateurish. The part of Eleanor Vaughn, at least, requires careful handling, which it did not receive from Miss Talbot, who talked so low that she could hardly be heard across the parquette. Annie Pixley, supported by a first-class co., 27th, 28th, 29th and matinee, to good houses.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Stetson's Confusion co. drew fairly, but not so well as deserved. Miss Gerard and Frank Mordaunt did well, as also Charles Frew, but Herbert Kelcey was rather disappointing. Owing to cancelling by the Grau and Patterson Opera cos., the house was closed the rest of week. W. J. Scanlan, in Friend and Foe and the Irish Minstrel, 3d, 4th and 5th; Esmeralda, 7th and 8th.

Grand Opera House (Joseph Miller, manager): Baylies and Kennedy's Bright Lights gave a very pleasing show to fair business, March 24 and 25. Ida Siddon's Blondes 5th.

Items: Misses Julia and Hetty Gilroy, of the Eastern Lights o' London, spent last Sunday with their uncle, Mr. Hugh Gilroy, of Fourth street.—S. N. Cook, formerly with Anthony and Ellis, will be business manager of Richards and Roltaire's New Museum. The opening will take place 7th, with Mrs. Tom Thumb and co. as the leading attraction.—T. A. Kennedy, of the Bright Lights, has leased the Grand from the first of May to September 1, and will open a museum May 5.—Manager Comstock is about $100 out on express charges and advertising for the Grau Opera co.

Arena: Sells Brothers will open the season here April 16, 17. The first advance cars of both the Sells and Barrett shows have started out, and Tom Bird and his gang of "tossers" go Monday.—M. S. Barrett goes with the Wallace and Co. show. They start from Peru, Ind., and travel by pike.

LIMA.

Faurot's Opera House (O. E. Latham, manager): Mestayer and Barton's Wanted a Partner co., March 24, to poor business. They gave a very funny entertainment. Among the best features were R. E. Graham's imitation of Irving and Kate Foley's dancing. James B. Radcliffe created a great deal of laughter, but he needs a new act. Big, fat, funny Mestayer threw the audience into a roar whenever he made his appearance. His make-up in the first act was a masterpiece. McSorley's Inflation, 3d; Lights o' London, 5th.

Items: John Hooley, in advance of McSorley's Inflation, was in this city 28th.—J. K. Emmet closes our season May 31.

HAMILTON.

Globe Opera House (Cornell and Myers, managers): The Bandit King comb. played to a good house, March 24. During latter part of third act, scene of robbing the ticket-office, Jesse James on his horse, the animal plunged forward, causing part of the trap-door to give way. The horse fell in with his fore-legs, throwing the rider heavily, but without serious injury. In endeavoring to extricate him, his keeper, Mr. Scharf, had a few teeth kicked out. After working three-quarters of an hour the horse was extricated and the play went on.

SPRINGFIELD.

Black's Opera House (G. H. Coles, manager): Baylies and Kennedy's Bright Lights to fair house, March 26. Jones and Montague played an endless variety of musical instruments very well. Rice and Barton are very clever Ethiopian comedians and kept the audience in continued laughter. The performance concluded with the Messrs. Kennedys' exhibition of mesmerism. They kept the house in an uproar by their experiments upon "subjects." W. J. Scanlan, in Friend and Foe, 3d; T. W. Keene (probably in Richard III.), 21st.

Grand Opera House (Fuller Trump, manager): Only a Farmer's Daughter to fair business, March 27. The co. was very good; Adelaide Cherie takes the role of the scheming adventuress and plays it to perfection. Nellie's (Mamma's Treasure) part was played very nicely by Little Mamie, a bright and pretty child-actress. Watson's Comedy co. in Wrinkles, 2d.

Items: It is said that Black's Opera House will be somewhat changed upstairs.—James O'Neill will be here 9th and 10th.—Jumbo Davis comes 15th. At which house these stars will appear I do not know.—Mr. Brown, advance agent for Wanted—A Partner, was in town March 25.

URBANA.

Bennett's Opera House (P. R. Bennett, proprietor): The first entertainment in Bennett's Dramatic Festival was Barton and Mestayer's Wanted—A Partner, which kept the house in a roar. R. E. Graham made the hit of the evening in his imitation of Irving and in his laughing song and warblings. Bob is a great card. John Gilbert also paralyzed his hearers. Mestayer left the co. March 27 and returned to New York. Gilbert played Mestayer's Oury Dangerfield, and Joe Ott, who has charge of the properties, assumed Gilbert's O'Donavan Steele.

Squibs: Urbana has had a hard time this season getting a comic opera co. Wilbur's was booked early but cancelled; Queen's Lace Handkerchief was prevented by Ford and Grau's co., booked for this week, swamped in Cincinnati.

XENIA.

Opera House (J. A. Hivling, manager): J. H. Wallick, supported by a good co., appeared in The Bandit King March 26, to a large audience. Annie Pixley, 14th.

Arena: Ed. C. Cullen, advance agent of John Robinson's Circus, was in the city March 26 and made arrangements for 23d.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): No attraction during the week; but I desire to make amends for an omission in my last letter. When noting the performances of The Silver King, I intended speaking in terms of hearty commendation of the acting of little May Deyo. While talking to her the last night she asked me, with the candor peculiar to childhood, if I said anything about her in The Mirror. When I said no, she looked rather demure, and evidently thought I had failed to perform my whole duty. What I particularly admired about this little girl was that she evinced no nervousness or fussiness whatever. While waiting in the wings she pursued her crocheting with perfect nonchalance. Helen Blythe informed me that she was knitting chest-protectors for the co. as a pastime. This lady, by the way, and her husband, J. F. Brein, are charming people. I bade them good-bye at the hotel with as much regret as though I had known them for years. They leave the co. in a few days. Miss McKinstry is a most charming woman of elegant manners and beauty of person. Her husband is, I believe, a wealthy resident of Syracuse. She informed me that the part of Olive Skinner was distasteful to her and that she liked such characters as Nora Desmond in Esmeralda. Some professionals are not as agreeable as they might be, but this co. and also William Stafford's were all just such people as I would like to be associated with.

Items: I observe that the Cincinnati papers are quite laudatory of the Madison Square co. I spoke disparagingly of. This simply shows that a set of people may play well in one place and not in another. We are looking forward with a great deal of pleasure to seeing James O'Neill in Monte Cristo. Strangely enough, he has never appeared before a Zanesville audience, although booked twice in former seasons.

FREMONT.

Opera Hall (Osborne and McCulloch, managers): Hanley's McSorley's Inflation co. drew a big house March 25. Good play. Everyone delighted.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): W. J. Scanlan in Bartley Campbell's Friend and Foe did only a fair business last week. Mr. Scanlan was not well enough known in the legitimate to warrant better patronage. His singing throughout the play was admirably done. The co. rendered good support. Annie Pixley, 31st; Bertha Welby, 7th. The Elks' annual benefit will take place at this house on the afternoon of 10th, and from present indications it will be one of the largest ever given in this city. All professionals in the city during the present week have volunteered.

Library Hall (Fred. A. Parke, manager): Skipped by the Light of the Moon did a very large business last week. The comicalities of Harrison and Gourlay created unbounded merriment. They were funny—yes, very, very funny. Emma Abbott Opera co. 31st; Deuce of Hearts comb. 7th.

Academy (H. W. Williams, manager): Pat Rooney always draws well in this town, and last week was no exception, for the Academy was well filled nightly. Murray and Murphy's comb. 31st; Gerard Gyer's English Novelty co. 7th.

Museum (P. Harris, manager): This house was literally packed at each performance last week. Manager Starr was at his wits' ends to know how to comfortably bestow the throngs. The principal attraction of the week was Uffner's Royal Midget, which, in conjunction with a very enjoyable stage performance, will also constitute the show for the present week.

People's Theatre (Charles Landell, manager): Baldwin's Specialty comb. and Mattie Belden's Lady Brass Band did a very good business last week. The house seems to be gaining in popularity. Jules Keene's Wild Bill comb., 31st.

Items: The May Musical Festivals will be given at the Fifth Avenue Music Hall, May 13, 14 and 15. The following soloists will appear: Nilsson, Materna, Juch, Toedt Winkelmann, Winant, Scaria and Remmertz, in conjunction with Theodore Thomas' full orchestra.—Edward Gardiner, of a Lights o' London comb., was in town 29th.—Sid R. Ellis is still in town. He will organize a comb. to play the smaller towns during the Summer.—Duprez and Benedict's Minstrels played at the New Brighton, Pa., Opera House, 29th, to good business.—Bartley Campbell is said to be re-writing his play, My Geraldine, for W. J. Scanlan.—After the 1st of April, Tom Brown, the popular hotel clerk, will take charge of the St. Charles Hotel, this city. Tom made many friends in the profession during his connection with the late St. Clair.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): George C. Miln in Richelieu and Macbeth, March 24, 25, to fair and appreciative audiences. Mr. Miln was greatly encored. Support good. George H. Adams' Pantomime co. to a large and enthusiastic audience, 29th. Mr. Adams was as funny and agile as ever. Deuce of Hearts, 4th.

BETHLEHEM.

Grand Opera House (G. C. Aschbach, manager): Mattie Vickers and her excellent co. appeared in The Tramp's Daughter, March 26, to slim business, owing to disagreeable weather. Play and co. made an excellent impression. James K. Keene, as the drunken tramp, was so realistic as to be painful at times. Indeed, he was the personification of the "frightful example." He and Miss Vickers were, perhaps, the best performers in their line of business ever appearing in our town. Briefly, the whole co. did well, and a return visit is called for. The Banker's Daughter was played, 29th, to paying business, Miss Ida Lewis appearing as Lillian, and Charles L. Farwell as John Strebelow. The second part of the fourth act—the scene in Lillian's boudoir immediately after the duel—was one of the best, and proved that both Miss Lewis and Mr. Farwell had made a thorough study of their parts. The co. is a good one and deserves success. The Wilbur Opera co. will appear in Prince Consort, 5th.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): The Flying Dutchman was presented, March 25, to medium business. Owing to sickness of C. P. Flockton, who was suffering with rheumatism, the leading role was acceptably filled by Weston Edmunds. The play appeared to please. Mattie Vickers, supported by a superb co., presented The Tramp's Daughter, 27th. The performance was one of the best given here this season, and highly pleased a fair-sized audience.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Callender's Colored Minstrels, March 24, to a big house. They advertised Wallace King, Billy Kersands and Bob Mack, but they failed to materialize. Kersands is very sick in a Buffalo hospital, and will probably lose his voice. The troupe were to sail for Europe to-day (29th) from New York. George Miln, 28th and 29th, to fair house first, and big second night. He had a discouragingly frigid audience to show to for the first night, but in the third act he broke through the icy dividing line and was brought before the curtain twice. The reception given him in Bradford will insure him big houses on his return.

Gem Theatre (M. J. Cain, proprietor): New arrivals, March 31: Dewitt and Kirwin, Belle Clifton and Louisa Deluini, Toner and Trobel, Hattie Wescott, Mons. Leonzo, the O'Brien Brothers (Freddie and Willie), and Nettie Wood.

ERIE.

Park Opera House (William J. Sell, manager): Callender's Colored Minstrels to a good attendance, March 26. Boston Ideal Opera co. in the Bohemian Girl, 27th. The house was crowded. The Power of Money, 5th; Emma Abbott Opera co. in Maritana, 11th; Fay Templeton co., 12th.

POTTSVILLE.

Academy of Music (Nathan Houser, manager): Signor La Cardo's Magic and Specialty co. March 26 to 29 to immense business. Best of satisfaction. George H. Adams, in Humpty Dumpty, 3d.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Daly's 7-20-8, March 28, to fair business. The play was thoroughly enjoyed by all.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): March 26, William Stafford as Othello to a good house. General satisfaction. Evelyn Foster's Desdemona was a fine performance. Rest of support fair. Queen's Lace Handkerchief, 4th.

LOCK HAVEN.

Opera House (A. N. Farnsworth, proprietor): Ida Siddons' Mastodons, March 21, to a large audience. Adams' Humpty Dumpty to fair house, March 28.

Item: It being the birthday of Rosa Cooke, a member of the Adams co., the co. presented her with a handsome alligator-skin wallet and a gold pen and holder.

NEWCASTLE.

Opera House (R. M. Allen, manager): Robert McWade appeared March 22, matinee and evening, in Rip Van Winkle. Matinee, big business; evening, moderate. The Reményi Concert co., 27th, under the management of W. T. Dougherty, drew a [illegible] house. It was the musical event of the season. The co. is composed of Edward Reményi, E. De Celle, tenor; Isadore Luckstone, pianist, and Pauline Adele, soprano. Ida Siddons' Mastodons, 3d; Queen's Lace Handkerchief, 4th; Lights o' London, 5th; Frank Chanfrau in Kit, 7th.

JOHNSTOWN.

Union Hall: George H. Adams played Humpty Dumpty to moderate business, March 26. Robert McWade, in Rip Van Winkle, 27th, to empty seats. Deuce of Hearts, 3d; Mattie Vickers, 10th; Jane Coombs, 19th; McSorley's Inflation, 21st.

Opera House: Ida Siddons' Female Minstrels gave a poor show, March 28, to a house about three-quarters full.

ALTOONA.

Opera House (Marriott and Krieder, managers): March 24, Mattie Vickers, in Jacquine, played to only a fair house, but gave a very good performance. Ida Siddons' Female Mastodons, 25th, to good business. Performance far above the average of its class. Stuart Rogers, Impersonator, 26th, to a very poor house, and a tame performance it was. George Adams, Humpty Dumpty, 27th. First-class entertainment to a packed house. Will always draw well here.

PITTSTON.

Music Hall (W. S. Evans, manager): March 24, The New Flying Dutchman, to a good house. The scenery was first class.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor): House closed since March 22, and nothing comes until 3d, when for three nights and matinee, Young Mrs. Winthrop will be presented.

Providence Opera House (George Hackett, manager): March 31, 1st, 2d, 3d, The Hanlon Brothers in Le Voyage en Suisse; Oliver Doud Byron, 4th, 5th. During last week Gallagher, Gilmore and Gardner's co. in Devil's Auction to very good business. The scenery and general features were very effective. Mallet is too old and stiff; he should be pensioned off. Mason and Lord's burlesque trapeze act was the only laughable thing in the whole piece. The ballet was tolerable, but no life in it.

Theatre Comique (Hopkins and Morrow, managers): Arrivals March 31: Wood, Beasley and Weston Brothers, Harry Steele, Walton and Edwards, Mamie Lee, J. B. Gallagher and Georgie Melvotte. Departures: Murray and Murphy, John and Louise Till, Callen, Haley and Callen, Maud Beverly and Amy Nelson. Murray and Murphy, who came here as strangers, soon won hosts of friends with their funny acts and new sayings. They were decidedly the hit of the week. Friday night J. D. Griffin took a benefit, and a house packed to the doors showed with what favor he is looked upon by the patrons.

Dreen's Dime Museum: Arrivals March 24: The Murrays, Musical Dale, Kelly and Magee, Walter Bitts and Nichol's Troupe of Bohemian Glass-Blowers. All attractions of last week remain, except Rosa Lonsdale. The entertainment during the last week was the best thus far that has been seen this season.

Music Hall: The Creation will be given here 14th.

Items: Miss Felicia E. Humphrey, only daughter of L. H. Humphrey, will be married on the 15th. The reception will be given at the Narragansett Hotel.—Manager White, of the Sans Souci Garden, has booked the Boston Museum co. for a four weeks' Summer season. Open May 26 in The Gov'nor.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): Haverly's Minstrels pulled in a good house, March 26.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (Jno. M. Barron, manager): The only attraction last week was the Rentz-Santley Novelty co. A poor show; not legs enough to please the naughty, not music enough to please the nice. Thatcher, Primrose and West's Minstrels 8th. The season closes 14th with an amateur co. in opera.

TENNESSEE.

MEMPHIS.

Leubrie's Theatre (Joseph Brooks manager): Julia A. Hunt closed March 23 to poor business throughout the engagement, except the opening night, when she had a fair audience. Patterson's New York Opera co. in Queen's Lace Handkerchief opened 24th for three nights; business very good. Season extended four weeks, owing to success of opera. Flora Moore's Bunch of Keys co. opened 27th for three nights and matinee. Business large. Mestayer's Tourists co. opens 3d for three nights and matinee.

Peoples' Theatre (Harry Walker, manager): New attractions: Leaton Sisters, Quinnett Family, Barry Stanford, Mendoza Sisters, Minnie Dunn, Howard and Alton, Gay and Levanison and Wylie and Sanford. Business good.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Charlotte Thompson appeared March 27 and 28 in Sea of Ice and special matinee, same date, in East Lynne to fair houses. Though Miss Thompson is a favorite with us, her present support was not very satisfactory.

CHATTANOOGA.

James' Hall (Stoops Brothers, managers): The Reiley-Paulding co. March 24, in Pygmalion and Galatea, to a fair audience. On the 25th, Twelfth Night to small house. Performance very satisfactory.

TEXAS.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): A fair audience received Ada Gray, March 21. All speak well of the performance. A large audience greeted Minnie Hauk, 24th. To say it was an enjoyable occasion would but faintly express it. The programme was excellent. The solo "Some Day," by Mlle. Sali, was very well rendered, as was also the baritone solo by Signor De Pasqualis. The trio from Attila, by Mlle. Sali, Signor Montegriffo and De Pasqualis was very good. The piano solos by Constantin Sternberg were very much enjoyed. Mme. Hauk was, of course, grand. All her numbers were enjoyed, and the applause that greeted her every appearance was unstinted. Katie Putnam has cancelled her engagement for 31st and 1st, owing to washouts on the S. P. R. R. Will try to come later.

Item: Quite a party went over to Dennison, March 25, to attend the Hauk concert. Some of the members of the co. quarreled here with the manager, and for a time it looked as if we would not have a concert. It was all about money.

TYLER.

Albertson's Opera House (E. Albertson, manager): Minnie Hauk and co. sang to good business, March 19. The star was received with much applause, receiving four encores. All the co. are good. Receipts, $587.

Item: While in Marshall, Texas, the manager of Mme. Hauk and two others of the troupe, with neither of whom he has been on good terms, came very near having a ruinous row. Pistols were drawn, but the quarrelling trio were prevented from doing serious damage. While the co. is somewhat demoralized, I am given to understand that all dates will be filled.

FORT WORTH.

Opera House (Max Elser, manager): C. B. Bishop and co. appeared, March 24, in Widow Bedott, to one of the best houses of the season. General satisfaction. Viola Randall as Dotty Sniffles, and Miss Wealthy Allyn as Melisia Bedott, played their parts well.

Item: Manager Charles J. Bishop reports business excellent through the State. He sends best wishes to The Mirror.

GALVESTON.

Tremont Opera House (Reiley and Greenwall, managers): The Tourist co. played four nights and one matinee, to very good business, opening March 20. Brignoli and Godini Italian Opera co., three nights, opening 1st.

WACO.

McClelland Opera House (J. P. Garland, manager): C. B. Bishop's Widow Bedott co. March 25, to large audience. Star very funny; support fair.

VERMONT.

BELLOWS FALLS.

Union Opera House (Henry King, manager): Callender's Colored Minstrels played here to a small house, March 25. Performance only fair. Billy Kersands and Tom McIntosh were the life of the co. McGinnis' Specialty co. and Beebe Sisters' Comic Opera co. appeared to a good house, 29th, giving a very neat entertainment. Rumor that the co. was not of a moral character had a tendency to lessen the house. To the contrary, the entertainment was highly moral in every respect.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): The Rentz-Santley Novelty co. drew large houses March 27 and 28. Thatcher, Primrose and West's Minstrels are billed for 4th and 5th.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Fosse, manager): Miner's Silver King, co. C, appeared four nights and one matinee to good business. John T. Raymond April 8th and 9th.

Academy of Music (Charley Shay, manager): Davene's Allied Attractions appeared last week and were well received by good houses. Crandell and Eastwood's Novelty Star co. is booked for week of 31st.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The past week has been rather light in the amusement line. Hazel Kirke was presented March 21 and 22 to good business. Annie Russell was last seen here in Esmeralda, and created quite a favorable impression. Miss Russell is a very clever little actress, and if she could only throw a little more expression in her pretty face would make many of the older actresses look to their laurels. But unfortunately in this respect she is badly handicapped. Haverly's Minstrels played a return engagement, 23d, to big business, giving two performances, afternoon and evening. The house remains closed until the 26th, when The Planter's Wife, with Emily Rigl as the star, for three nights.

Academy of Music (Harry Deakin, manager): Little's World played a return engagement, 21st, 23d, to immense business. This World differs from the one first presented here, and is hardly benefitted by the change. On the 24th and 25th two performances of The Stricken were given, for the benefit of the composer, the house at both performances being very large. Around the World in Eighty Days opens for a week's engagement 31st, and Manager Deakin is making great preparations for the first performance. The stage has been enlarged and new traps, etc., added. The engagement promises to be very successful. After Around the World in Eighty Days comes Youth, for three nights, followed by Jalma, for a week.

Items: The entertainment at Slensby's has not been remarkable this week.—Manager Charles Frohman, of the Madison Square co., was in town, 21st.—Charles Haslam, business manager of Hazel Kirke, left the co. here and departed for Europe.—The panel souvenirs presented on the opening night of Hazel Kirke were much admired.

SHEBOYGAN.

Library Hall: The Hampton College Students gave a very pleasing entertainment, March 21. The co. is superior to any jubilee singers that have yet been here, and their weird and lively melodies drew forth much applause.

Item: Mr. S. Philins, late of Whiteley's Hidden Hand co., has been in town for the past three weeks. In making, mend him who can! The ladies call him sweet.

CHIPPEWA FALLS.

Cobban Opera House (Farell and Cobban, managers): John Thompson, booked for March 22, failed to put in an appearance, not even notifying the managers to cancel. Whiteley's Hidden Hand co., 24th, to full house. Very good co. Fanny Francis as Capitola, and Billy Robinson as Wool kept the audience in good humor. Morrisey's Boarding House was booked for 1st. We understand the co. has disbanded, but as yet no word has been received. Emerson's Concert co., 3d. From now until several months hence is the time for big houses, as this is the outlet to one of the largest lumber districts in the Northwest, and the city is crowded.

RACINE.

Blake Opera House (John Vaughan, manager): Haverly's Mastodons appeared 23d, giving a very creditable performance to a fair house. Planter's Wife, with Emily Rigl in the title role, had a good house 28th. Miss Rigl found many admirers, and she was repeatedly called before the curtain at the close of each act. Rose Hawthorn, as Dora Graham, scored a success.

Item: The Opera House is to have a new drop-curtain.

WYOMING.

CHEYENNE.

Cheyenne Opera House (D. C. Rhodes, manager): Laura Dainty and co. in The Moonshiner, March 20, to a fair-sized and well pleased audience. Raymond Holmes and co. in Whims to a small house.

CANADA.

ST. CATHARINES.

St. Catharines Theatre (H. G. Hunt, manager): March 24, 25, 26 and matinee, Bennett and Moulton's Comic Opera co. in Chimes of Normandy, Olivette, Magic Slipper and Billee Taylor. Cheap prices; large houses; performances satisfactory.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Skiff and Gaylord's Novelty co. all last week. Very satisfactory performances at cheap prices. Fair business only. The feats of contortion by Mr. Gaylord and the rifle-shooting of the Florences were especially commendable.

WINNIPEG.

Princess Opera House (C. W. Sharp, manager): Mr. and Mrs. McKee Rankin were booked for week of March 24, but failed to put in an appearance. Haverly's Comedy co. has cancelled a two weeks' engagement, but will come later. House closed until 4th, when Daniel Bandman comes for two weeks.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Harry F. Weed's comb. in Power of Money was the attraction week of March 24. Good houses were the rule. The play is a good one and the co. excellent. The scenery is also deserving of special mention. Bessie Sanson and Charles Drew, in the comic roles, became great favorites. Thomas W. Keene, 3d, 4th, 5th; Bartley Campbell's Siberia, 7th and week.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, manager): The Bennett-Moulton Comic Opera co., March 27, 28, 29, in Chimes of Normandy, Olivette and Billee Taylor; matinee, Pinafore. The co. play at popular prices. Very good performances. Business fair.

LONDON.

Grand Opera House (J. M. Lathrop, manager): Only a Woman's Heart co., March 24 to good house. The piece was well put on and gave good satisfaction.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Ada Gray: Kansas City, 3, 4, 5; Leavenworth, Kas., 7; Lawrence, 8; Topeka, 9; Atchison, 10; St. Joe, Mo., 12; Council Bluffs, Ia., 14; Des Moines, 16; Rock Island, Ill., 17; Ottawa, 18; Joliet, 19; Chicago, 21, week.

Agnes Booth: N. Y. City (Gd. Op. House), 31, week.

Aldrich and Parsloe: Boston, 31, week; Manchester, N. H., April 9; Gloucester, Mass., 11; Haverhill, 12; Newburyport, 15; Fall River, 16.

Annie Pixley (Robert Fulford, manager): Cincinnati, April 7, week; Xenia, O., 14; Akron, 16; Philadelphia, 21, week.

Augustin Daly's Company No. 2: N. Y. City, 31, week; Brooklyn, April 7, week.

Anna Berlein: Brooklyn, 31, week.

Adams' Humpty Dumpty: Pottsville, Pa., 3; Norristown, 4; Wilmington, Del., 5; Newark, N. J., 7, week.

Bunch of Keys (Frank Sanger, manager): Philadelphia, 31, week; Rochester, April, 7; Syracuse, 8; Buffalo, 9, 10, 11, 12; Chicago, 14, week; Minneapolis, 21, 22, 23; St. Paul, 24, 25, 26; Chicago, 28, week; Kansas City, May 6, 7, 8; Omaha, 9, 10; Denver, 12, week; Leadville, 19, 20, 21; Pueblo, Col., 22, 23; Colorado Springs, 26, 27, 28; San Francisco, June 2, four weeks.

Bunch of Keys (Dudley McAdow, manager): Columbia, Tenn., 3; Murfreesboro, 4; Hopkinsville, Ky., 5; Lexington, 7; Frankfort, 8; New Albany, Ind., 9; Henderson, Ky., 10; Evansville, 11; Terre Haute, 12.

Bertha Welby: Frankfort, Ind., 3; Kokomo, 4; Van Wert, O., 5; Pittsburg, 7, week.

Boston Museum Co.: Salem, Mass., April 3.

Boston Theatre Co. (Jalma): Chicago, 24, three weeks; Milwaukee, April 14, week.

Barney McAuley: Lowell, Mass., 2, 3; Chicopee, 4; Springfield, 5; Worcester, 7, 8; Fitchburg, 9; Haverhill, 10; Lawrence, 11, 12; Providence, 14, 15, 16; Willimantic, Ct., 17; New Haven, 18, 19; New Britain, 21; Meriden, 22; Bridgeport, 23; Norwalk, 24; Pittsfield, Mass., 25; Westfield, 26; Lewiston, Me., 28; Bangor, 29, 30; Portland, May 1, 2, 3—close.

Barry and Fay: Burlington, Ia., 4; Peoria, Ill., 5; Pullman, 7; South Bend, Ind., 8; Kalamazoo, Mich., 9; Grand Rapids, 10; Muskegon, 11; Big Rapids, 12; Bay City, 14; Saginaw, 15; E. Saginaw, 16; Flint, 17; Port Huron, 18; Lansing, 19; Ann Arbor, 21; Sandusky, O., 22.

Baker and Farron (L. E. Weed, manager): Pittsfield, Mass., 3; Hudson, N. Y., 4; Poughkeepsie, 5.

Bella Moore: Amboy, Ill., 3; Sterling, 4; Dixon, 5; Freeport, 7; Belvidere, 8; Marengo, 9; Aurora, 10, Ottawa, 11; Lockport, 12; Pullman, 14; Valparaiso, Ind., 15; Whitehall, Mich., 18; Muskegon, 19; Big Rapids, 21; Manistee, 22, 23; Reed City, 24; Cadillac, 25; Stanton, 26.

Boston Comedy Co. (H. Price Webber, manager): Parksboro, N. S., 31, two weeks; Halifax, April 14, two weeks.

Bartley Campbell's Siberia: Buffalo, 3, 4, 5; Elmira, 7, week; Albany, 14; week.

Bartley Campbell's White Slave: Milwaukee, 3, 4, 5; Detroit, 7, week.

Clara Morris: Cleveland, 14, week.

Carrie Swain: Worcester, Mass. 3; Marlboro, 4; Fitchburg, 5; Brockton, 7; Taunton, 8; Pawtucket, 9; Newport, 10; New Bedford, 11.

Charlotte Thompson: New Orleans, March 31, two weeks.

Collins-Sheridan Co.: Springfield, Ill., 5, 7; Decatur, 8.

Chanfrau: Lima, O., 1; Canton, 4; Bellefontaine, 5; Newcastle, Pa., 7.

C. A. Gardner (John W. Dunn, manager): Wilkesbarre, Pa., 3; Pittston, 4; Scranton, 5; Syracuse, 7, 8, 9; Rochester, 10, 11, 12; Buffalo, 14, 15, 16; Toledo, 17, 18, 19; Detroit, 21, week.

Charles Collins: Plattsburg, N. Y., April 2 to 5; Homer, 9 to 12; Amsterdam, 16 to 19; Bennington, Vt., 23 to 26.

Chicago Comedy Co.: Dodge City, Kas., 2 to 5; Las Animas, Col., 7, 8, 9; Trinidad, 10, 11, 12.

C. L. Davis: Joliet, Ill., 3; Elkhart, Ind., 4; Coldwater, Mich., 5; Hillsdale, 7; Adrian, 8; Tecumseh, 9; Tiffin, O., 10; Findlay, 11; Lima, 12; Kenton, 14; Springfield, 15; Columbus, 16; Delaware, 17; Ashland, 18; Mansfield, 19; Cleveland, 21, 22, 23.

Devil's Auction (Frank Gardner, manager): Fall River, Mass., 4, 5; Amesbury, 10.

Denman Thompson: Milford, Mass., 3; Natick, 4; Newton, 5; Meriden, Ct., 7; Rockville, 8; New Britain, 9; Waterbury, 10; Ansonia, 11; New Haven, 12; Bridgeport, 14; South Norwalk, 15; Stamford, 16.

Dion Boucicault: Washington, 31, week.

Detroit Comedy Co. (A. E. Beresford, manager): Muskegon, Mich., 4; Big Rapids, 5; Manistee, 7, 8; Reed City, 9; Cadillac, 10; Allegan, 11; Muskegon (return), 12; White Cloud, 14; Fremont, 15; Ann Arbor, 16, 17; Battle Creek, 18, 19—close temporarily.

Draper's No. 2 Co.: Portsmouth, O., 4; Ironton, 5; Maysville, Ky., 7; Paris, 8; Cynthiana, 9; Richmond, 10; Winchester, 11; Sterling, 12; Lexington, 14.

Deuce of Hearts Co. (Clark S. Sammis, manager): Johnstown, Pa., 3; Williamsport, 4; Lock Haven, 5; Pittsburg, 7, 8, 9, 10; New Orleans, 14, week.

D. A. M. Co.: Brooklyn, March 24, two weeks.

Edwin Booth: N. Y. City, 24, two weeks.

Fanny Davenport: Philadelphia, March 31, two weeks; Baltimore, 14, week; Boston, 21, three weeks.

Frank Mayo (Sheridan Corbyn, manager): Cincinnati, March 31, week; Chicago, 7, week; Indianapolis, 15, 16; Richmond, Ind., 17; Columbus, O., 18; Pittsburg, 21, week.

Flockton's Flying Dutchman Co.: Trenton, N. J., 3; Easton, Pa., 4; Paterson, N. J., 5; Troy, N. Y., 10, 11, 12; N. Y. City, 14.

Florences: Albany, 3; Troy, 4, 5; Boston, 7, week.

Gus Williams (J. H. Robb, manager): Oshkosh, Wis., 3; Eau Claire, 4; Stillwater, Minn., 5; St. Paul, 7, 8, 9; Minneapolis, 10, 11, 12; Lacrosse, Wis., 14; Dubuque, Ia., 15; Cedar Rapids, 16; Des Moines, 17; Omaha, Neb., 18, 19; Denver, 21, week.

George C. Miln: Tiffin, O., 5.

Howard Athenæum: Troy, N. Y., 14, 15, 16; Saratoga, 17, 18; Gloversville, 19.
Harry Minor's Silver King Co. A (W. H. Browne, mngr.): Philadelphia, 24, two weeks; N. Y. City, 31, week; Newark, 21, week; Brooklyn, 28, week; N. Y. City, May 5.
Harry Minor's Silver King Co. B: Ogdensburg, N. Y., 4, 5; Rochester, 7, week; Owego, 14, 15; Rome, 16, 17, 18.
Harry Minor's Silver King Co. C: McKeesport, Pa., 3, 4; Canton, O., 5, 6; Massillon, 7; Wooster, 8; Akron, 9, 10; Youngstown, 11, 12; Jamestown, N. Y., 14, 15; Warren, Pa., 16; Corry, 17; Bradford, 18, 19; Buffalo, 21, 22, 23.
Haverly's Strategists: San Francisco, April 7, two weeks.
Haverly (John G. Magle, manager.): Providence, March 31 to 3; Worcester, Mass., 4, 5; Springfield, 7, 8.
Hoyt Attachment Co. (Frank Chapman, manager): Buffalo, 31, week; Syracuse, 7, 8, 9; Rochester, 10, 11, 12.
Harry Webber: Zanesville, O., 4, 5; Coshocton, 7; Newark, 8; Mt. Vernon, 9; Cincinnati, 14, week.
Hearts of Oak (James A. Herne, manager): Harlem, 31, week; Philadelphia, 7, week; Wilmington, Del., 14; Norristown, 15; Allentown, 16; Bethlehem, 17; Jersey City, 18, 19.
Hengler's Co. (Manoe Granger): N. Y. City (Fifth Ave.) 7, week; People's, 14, week.
Hanley's McSorley's Inflation Co.: Lima, O., 3; Kenton, 4; Bellefontaine, 5; Johnstown, Pa., 21; Philadelphia, 28, week.
Hanson-Gilmore Co.: Cleveland, 31, week; Philadelphia, 7, week; N. Y. City, 14, five weeks.
Hoyt of Gold Co.: San Francisco, March 31, week.
Hammon's Banker's Daughter Co.: Pottstown, Pa., 3; Lebanon, 4; Reading, 5; Columbia, 7; Trenton, N. J., 8; Morristown, 9; Orange 10; Bridgeport, Ct., 11; S. Norwalk, 12.
Hayman's Vim Co.: Rochester, 3, 4; Buffalo, 7, week.
Ideal Rip Van Winkle Co.: Norwich, N.Y., 3; Rome, 4; Baldwinsville, 5; Fulton, 7; Oswego, 8; Sodus, 9; Newark, 10; Canandaigua, 12.
In the Ranks Co.: Detroit, 31, week; N. Y. City, 7, two weeks.
John McCullough (W. E. Conner, manager): Williamsburg, 31, week—close.
Joseph Jefferson: Boston, 14, two weeks
Janauschek: Kalamazoo, Mich., 3; Grand Rapids, 4; Lansing, 5; Ann Arbor, 7, 8; Ypsilanti, 9; Toledo, O., 10; rest, 11, 12; Williamsburg, 14, week; Amsterdam, 21; Utica, 22; Schenectady, 23; Troy, 24, 25, 26; N. Y. City, 28, two weeks; Brooklyn, May 5, week.
John T. Raymond (Ariel N. Barney, business mgr.): N. Y. City, 31, week; Cumberland, Md., April 7; Wheeling, W. Va., 8, 9; Zanesville, O., 10; Columbus, 11, 12; Louisville, 14, week; Evansville, 21; Terre Haute, 22; Lafayette, 23; Decatur, Ill., 24; Quincy, 25; Hannibal, 26; Kansas City, 28, week.
James O'Neill: Cincinnati, 31, week; Zanesville, April 7, 8; Columbus, 9, 10; Dayton, 11, 12.
J. K. Emmet: N. Y. City, 31, week; Boston, 7, week.
Joseph Murphy (W. G. Davis, manager): Lynn, Mass., 3; New Haven, Conn., 4, 5; rest week; Philadelphia, 14, week.
Jessie Veamans (Rag Baby): Lawrence, Mass., 3; Salem, 4; Lynn, 5; Baltimore, 7, week; N. Y. City, 14, week; N. Y. City, 21, week; Boston, 28, week.
John Dillon: Findlay, O., 3; Defiance, 4; Huntington, Ind., 5; Wabash, 7; Peru, 8; Rochester, 9; Plymouth, 10.
Julia A. Hunt: Paducah, Ky., 3, 4.
Josephine Reilly: Nashville, 28, 29.
J. Z. Little (L. P. Simpson, agent): Chicago, 24 two weeks.
Jane Coombs: Williamsport, Pa., April 17; Johnstown, 19.
Jesse James Co. (Barrett's): St. Louis, 31, week.
J. H. Krane: Bangor, Mich., 3; Adrian, 4.
Kiralfys' Excelsior: San Francisco, March 31, four weeks.
Knights (Mr. and Mrs. George S.): Leadville, Col., 2, 3, 4; Gunnison, 5; Salt Lake, 7, 8, 9; San Francisco (Baldwin), 14, week.
Kate Claxton: Denver, 31, week; St. Joe, April 14, 15; Council Bluffs, Ia., 16.
Kittie Rhoades: Harrisonburg, 31, week; Woodstock, Va., April 7, week; Mt. Jackson, 14, 15, 16.
Lawrence Barrett (Joseph Levy, manager): Lyceum Theatre, London, April 14.
Leon-Cushman Co.: Washington, 31, week.
Lizzie May Ulmer: Amesbury, Mass., 3.
Lizzie Evans: Detroit, 4, 5; Chatham, Ont., 7; London, 8; Brantford, 9; St. Catherines, 10; Hamilton, 11, 12; Toronto, 14, 15, 16; Brockville, 17; Ottawa, 18, 19; Montreal, 21, week.
Lights o' London (Central; F. A. Dubois, manager): Philadelphia, 24, two weeks; Newark, N. J., April 7, week; Baltimore, 14, week.
Lights o' London (Eastern; B. H. Butler, manager); Newcastle, Pa., 4, 5; Greensburg, 7; Latrobe, 8; Altoona, 9, 10; Columbia, 11; Hagerstown, Md., 12; Baltimore, 14, week.
Lights o' London (Western; Walter Collier, Jr., manager): Brooklyn, March 31, week; N. Y. City, 7, two weeks.
Lights o' London (Southern; Charles Atwood, manager): Delaware, O., 2, 3; Lima, 4; Richmond, Ind., 5; Cincinnati, 7, week; St. Louis, 14, week.
Lottery of Life Co.: Frederick, Md., 5; Baltimore, 7, week; Richmond, Va., 14, 15, 16.
Lemmo's Dramatic Co.: Columbus, Wis., 4, 5; Portage, 7, 8.
Modjeska: Montreal, 3, 4, 5; rest week; Philadelphia, 14, week.
Mr. and Mrs. McKee Rankin: Cincinnati, 31, week; N. Y. City, April 7, two weeks.
M. B. Curtis: Cincinnati, 31, week; Washington, 7, week; Philadelphia, 14, week; N. Y. City, 21, week.
Mestayer-Barton Co. (Wanted—A Partner): Indianapolis, 3, 4, 5; St. Louis, 7, week; St. Paul, 14, 15, 16; Minneapolis, 17, 18, 19; Chicago, 21, week.
Maggie Mitchell: Utica, N.Y., 3; Amsterdam, 4; Schenectady, 5; Troy, 7, 8, 9.
Margaret Mather (J. M. Hill, manager): New Haven, 3; Hartford, 4; New Britain, 5; Danbury, 7; Waterbury, 8; Meriden, 9; Willimantic, 10; Norwich, 11; Fall River, Mass., 12; Newport, R. I., 14; Pawtucket, 15; Taunton, Mass., 16; Woonsocket, R. I., 17; Milford, Mass., 18; Waltham, 19; Natick, 21; Worcester, 22; Springfield, 23; Holyoke, 24; Northampton, 25; Greenville, 26.
Mrs. Langtry (Charles Mendum, manager): St. Louis, 31, week; Burlington, Ia., April 7; Des Moines, 8; Cedar Rapids, 9; Dubuque, 10; Clinton, 12; Chicago, 14, two weeks.
Mountain Pink Co.: Leadville, 2, 3; Pueblo, 4; Colorado Springs, 5; Denver, 7, week; Georgetown, 14, 15; Central City, 16, 17; Boulder, 18, 19; Topeka, Kas., 21, 22; Lawrence, 23; Kansas City, 24, 25, 26.
Madison Square (Esmeralda; H. Rockwood, manager): Louisville, 3, 4, 5; Columbus, O., 7, 8; Dubuque, Ia., 12.
Madison Square (Young Mrs. Winthrop; E. M. Roberts, mgr.): Providence, 3, 4, 5; N. Y. City, 7, week.
Madison Square (Hazel Kirke; Ramsay Morris, manager): Council Bluffs, 3; Sioux City, 4; St. Joe, Mo., 5; Kansas City, 7, 8; Atchison, Kas., 9; Topeka, 10; Ft. Collins, Col., 12; Denver, 14, week.
Madison Square (Rajah; Charles MacGeachy, mgr.) Springfield, Mass., 3; Fall River, 14.
Mestayer's Tourists (A. S. Pennoyer, manager): Memphis, 3, 4, 5; Nashville, 7, 8, 9; Lexington, Ky., 10, 11; Frankfort, 12; Dayton, O., 17; Springfield, 18; Columbus, 19.
Mattie Vickers: Lancaster, Pa., 3; Harrisburg, 4; Shamokin, 5; Bellefontaine, 7; Huntington, 8; Johnstown, 10.
Nobody's Claim Co. No. 1 (J. S. Alexander, manager); Jackson, Mich., 3; Battle Creek, 4; Kalamazoo, 5; Chicago, 7, week.
Nat Goodwin: Philadelphia, 31, week.
Nat. Burgess (Fred Burgess, manager): Jersey City, 3, 4, 5; Brooklyn, 7, week; New York City, 14, week; Williamsburg, 21, week.
Nellie Boyd: Butte City, Mont., 31, week.
Newell's Mulligan Picnic Co.: Buffalo, 31, week
Oliver Doud Byron: Fall River, Mass., 3; Providence, 4, 5; Newport, R. I., 6; 7; Brockton, Mass., 10; Worcester, 11, 12; Gloucester, 21.
Only a Farmer's Daughter (J. Frank, manager): Bay City, Mich., 3; Chatham, Ont., 4; Hamilton, 5; Detroit, 7 to 12; London, Ont., 14, 15; St. Catherines, 16; Medina, N. Y., 18; Albion, 19; Brockport, 21; Seneca Falls, 22, Auburn, 23.
Planter's Wife Co.: Chicago, 31, week.
Pana, McAllister: Portland, Ore., 7, week.
Peck's Bad Boy Co. No. 1: Paris, Ill., 3; Pana, 4; Alton, 5; St. Louis, 7, week; Cincinnati, 14, week.
Peck's Bad Boy Co. No. 2: N. Y. City, March 24—indefinite.
Peck's Bad Boy Co. No. 3: Ottawa, Kas., 3; Lawrence, 4; Atchison, 5, opera; Independence, Mo., 15; Parsons, Kas., 16; Ft. Scott, 17; Nevada, Mo., 18; Sedalia, 19; Gloversville, 21; Columbus, 22.
Payements of Paris Co.: Newark, N. J., 31, week; N. Y. City, April 7, indefinite season.
Power of Money Co.: Jamestown, N. Y., 4, 5; Erie, Pa., 7, 8; Pottsville, 10; Brooklyn, 14, week.
Palmer-Daly Vacation Co.: Naugatuck, Ct., 31; Ansonia, 1; Philadelphia, 14, week.
Queen's Evidence Co. (Ed. L. Bloom, manager): Rochester, 31, week; St. Louis, April 7, week; Cincinnati, 14, week; Baltimore, 21, week; Washington, 28, week; Brooklyn, May 12, week; Philadelphia, 26, week; Montreal, June 2, week.
Rennyson and Crane: Chicago, 31, two weeks; St. Louis, April 14, week.
Rosa (Arthur B. Chase, manager): Pittsfield, Mass., 3; Utica, 4, 5; Auburn, 7; Elmira, 8; Scranton, Pa., 9; Wilkesbarre, 10; Williamsport, 11; Harrisburg, 12; Washington, 14, week; Brooklyn, 21, week; San Francisco, May 5, three weeks.
Rice's Surprise Party: St. Louis, 31, week; Chicago, April 7, week.
Roland Reed (Gustave A. Mortimer, manager) Atchison, Kas., 3; Kansas City, Mo., 4, 5; Keokuk, Ia., 10; Peoria, Ill., 11, Bloomington, 12.

Rose Eytinge: Houston, Tex., 3; Corsicana, 4; Texarkana, Ark., 5; Little Rock, 7; Memphis, 9; Cairo, Ill., 10; Decatur, 11; Chicago, 14.
Rhind's 7-20-2 Co.: Streator, Ill., April 4; Aurora, 5; Chicago, 7, two weeks.
Romany Rye No. 1: Williamsburg, 31, week; N. Y. City, April 7, two weeks.
Romany Rye No. 2: Baltimore, 31, week; Rochester, 7, week.
Ranch 40 Co.: Baltimore, 31, week.
Rose Leslie: Ft. Scott, Kan., 4; Lenora, Ia., 7; Nevada, Mo., 8; Butler, 9.
Sara Jewett: San Francisco, March 3—indefinite.
Sol. Smith Russell: London, Ont., 3; Detroit, Mich., 4, 5; Oshkosh, Wis., 12.
Strakosch & Palmer: Chicago, 31, two weeks; Cincinnati, 14, week; Pittsburg, 21, week.
Salsbury's Troubadours: Boston, Mass., 31, week; Lynn, Mass., April 7; Haverhill, 8; Lowell, 9; Worcester, 10; Springfield, 11; Chicopee, 12; Providence, 14, 15, 16; Schenectady, N. Y., 17; Lockport, 18; St. Catherines, Ont., 19; London, 21; Port Huron, Mich., 22; Bay City, 23; E. Saginaw, 24; St. Louis, 25; Saginaw City, 26; Detroit, 28, 29, 30; Grand Haven, May 1; Muskegon, 2; Grand Haven, 3—close.
Seymour-Stratton Co.: Thompsonville, Ct., 24; N. Manchester, 25, 26; Ansonia, 28; Naugatuck, 29; Derby, 30; New London, 22; Mystic, 23; Westerly, R. I., 24; Norwich, Ct., 25; Wauregan, 26.
Southern Comedy Co.: Brooklyn, 31, week; Harlem, April 7, week.
Stetson's Co. No. 1: Chicago, 8, week.
Stetson's Co. No. 2: St. Louis, 31, week; Baltimore, April 7, two weeks.
Tavernier Comedy Co.: St. Albans, Vt., 4, 5; Barre, 7; West Randolph, 8, 9; Windsor, 10, 11; Hanover, 12; Montpelier, 14, 15.
Thorne's Black Flag Co.: N. Y. City, 31, week; Fall River, Mass., 7, 8; Worcester, 9; Holyoke, 10; Meriden, Ct., 11; Springfield, 12; Washington, 14, week; Philadelphia, 21, week.
T. W. Keene: (W. R. Hayden, manager): Toronto, 3, 4, 5; Port Huron, 7; E. Saginaw, 8; Bay City, 9; Saginaw City, 10; St. Louis, 11; Lansing, 12; Springfield, O., 21.
Union Square Storm-Beaten Co.: Cleveland, 31, week; Milwaukee, April 7, week; Chicago, 14, three weeks.
Union Square Co. (Separation): Baltimore, 14, week; Boston, 21, four weeks.
William Stafford Co. (Willis Ross, manager): Olean, N. Y., 3; Hornellsville, 4; Syracuse, 7, week.
W. J. Scanlan (W. H. Power, manager): Columbus, O., 3, 4, 5; St. Louis, 14, week.
Whitney's Hidden Hand Co.: Grand Forks, Dak., 3; Casselton, 4; Fargo, 5; Moorhead, 7; Valley City, 8; Jamestown, 9; Bismarck, 10, 11, 12.
W. H. Lytel's Co.: Milwaukee, March 31, week; Chicago, 7, week.

OPERA AND CONCERT COMPANIES.

Abbey's Italian Opera Co.: N. Y. City, March 10, five weeks; Philadelphia, April 14.
Abbott Opera Co.: Pittsburg, 31, week; Johnstown, 7; Erie, 12; Philadelphia, 14, week; Washington, 21, week.
Alice Oates Opera Co.: St. Louis, 31, week.
Bijou Opera Co. (Orpheus and Eurydice): Baltimore, 31, week; N. Y. City (People's), 7, week; Chicago, 14; Philadelphia, 21.
Bennett-Moulton Comic Opera Co.: Buffalo, 3, 4, 5; Medina, 7, 8, 9; Lockport, 10, 11, 12; Erie, Pa., 14, week; Dunkirk, N. Y., 21, 22, 23; Batavia, 24, 25, 26.
Boston Ideal Opera Co.: Minneapolis, 3 to 9; St. Paul, 10, 11, 12; Oshkosh, Wis., 16; Milwaukee, 17, 18, 19; Chicago, 21, two weeks; Cleveland, May 5, week.
Brignoli-Godini: Galveston, Tex., 3.
Emma Thursby: Petersburg, Va., 3; Norfolk, 4, 5.
Fay Templeton: Chicago, March 31, week; Richmond, Ind., 7; Erie, Pa., 12.
Hungarian Gypsy Band: Cleveland, 3; Chicago, 4, 5, 6; Dubuque, Ia., 8; New Orleans, 14, week; San Francisco, 28—indefinite season.
Lew Johnson's Tennesseans: Laramie, 4; Ogden, 6; Salt Lake, 8, 9.
Mapleson's Opera Co.: Cincinnati, 7, week.
McCaull's Beggar Student Co.: Rochester, 3; Detroit, 7, week.
McCaull's Opera Comique Co.: Philadelphia, indefinite.
McCaull's Casino Co.: Chicago, March 24, two weeks; Louisville, 7, week.
Minnie Hauk: Little Rock, 4.
McGarry's Specialty Co.: Claremont, N. H., 3; Woodstock, 4; Northfield, 5; Montpelier, 7; Barre, 8; Winooski, 9; Vergennes, 10; Middlebury, 11; Ticonderoga, N. Y., 12; Glenn's Falls, 14.
Princess Ida Opera Co.: Philadelphia, 7, week.
Princess Ida, No. 2: Baltimore, March 31, week; Washington, 7, week.
Queen's Lace Handkerchief Co.: Savannah, 3, 4, 5; Augusta, 7, 8; Columbia, 9; Wilmington, N. C., 10, 11, 12; Washington, 14, week; Baltimore, 21, week.
Queen's Lace Handkerchief Co. No. 2: Harlem, N. Y., 7, week; Williamsburg, 14, week.
Spanish Students: Ottawa, Kas., 3; Emporia, 4; Junction City, 5; Clay Centre, 7; Abilene, 8; Manhattan, 9; Lawrence, 10; Topeka, 11.
Spaulding's Bell-Ringers: Amherst, Mass., 3; Montague, 4; Miller's Falls, 5; Indian Orchard, 7.
Wilbur Opera Co.: Mauch Chunk, Pa., 4; Bethlehem, 5; York, 7; Williamsport, 8; Lock Haven, 9.

MINSTREL COMPANIES.

Barlow-Wilson: Bradford, Pa., 3; Elmira, N. Y., 4; Norristown, Pa., 5; Philadelphia, 7, week; Boston, 14, week.
Callender's Colored: Gloucester, Mass., 7.
Baird's Mammoth (Eastern): Middletown, Ct., 4; Norwich, 5; Webster, Mass., 7; Southbridge, 8; Danielsonville, Ct., 9; North Attleboro, Mass., 10; Stoughton, 11; Brockton, 12.
Baird's Mammoth (Western): Pentwater, Mich., 3; Muskegon, 4; Big Rapids, 5; Ludington, 7; Manistee, 8, 9; Reed City, 10; Cadillac, 11; Stanton, 12.
Brown's: Dubuque, Ia., 5.
Dupree and Benedict's: Cedar Rapids, Ia., 3; Des Moines, 4; Council Bluffs, 5; Omaha, Neb., 7, 8; St. Joe, Mo., 9; Topeka, Kas., 10; Kansas City, 11, 12; St. Louis, 14, week; Cincinnati, 21, week; Baltimore, 28, week.
Hi Henry's: Iowa City, Ia., 3; Davenport, 4.
Haverly's (Clarke's): Lowell, Mass., 3.
Haverly's Mastodon: Cedar Rapids, 3; Des Moines, 4; Council Bluffs, 5; Omaha, 7; Lincoln, 8; St. Joe, 9; Topeka, Kas., 10; Kansas City, 11, 12; St. Louis, 14, week; Cincinnati, 21, week; Louisville, 28, 29.
Leavitt's Gigantean: Denver, 31, week.
New Orleans: Madisonville, Ky., 3; Owensboro, 4; Henderson, 5; Evansville, Ind., 7.
Thatcher, Primrose and West's: Richmond, Va., 4, 5; Wilmington, N. C., 7; Charleston, S. C., 8; Atlanta, Ga., 11, 12.

VARIETY COMPANIES.

Bayliss and Kennedy's Bright Lights: St. Louis, 31, week; Chicago, 7, week.
Castle's Celebrities: Minneapolis 31, week; Milwaukee, 7 week; Chicago, 14, week.
Clark's All-Star Co.: Worcester, 31, week; Providence, April, 7, week.
Davene's Allied Attractions: Albany, 31, week; Providence, 7, week; N. Y. City, 14, two weeks.
Harry Miner's Co.: Chicago, 31, week; Detroit, 7, 8, 9; Jackson, 10; Toledo, 12; Buffalo, 14, week; N. Y. City, 21, two weeks; Philadelphia, May 5, week.
Harry Richmond: Louisville, 31, week; Indianapolis, 7, week; Terre Haute, 14, 15; Vincennes, 16.
Harry Watson's Wrinkles Co.: Springfield, O., 3; Urbana, 4; Piqua, 5; Washington C. H., 7; Chillicothe, 8; Portsmouth, 9; Pomeroy, 10; Lancaster, 11; Newark, 12.
Ida Siddons Blondes No. 1: Vincennes, Ind., 3; Springfield, O., 4; Columbus, 5; Cleveland, 7, week; Minneapolis, 21, week; St. Paul, 28, week.
Kennell Co.: Boston, 31, week; Lawrence, 7; Manchester, N. H., 8; Lowell, Mass., 9; Salem, 10; Chelsea, 11; Lynn, 12; N. Y. City, 14, week.
Kelly and Ryan's Co.: Detroit, 31, week.
Lester Beaumont's Mastodons: Chicago, 31, week; Omaha, 7, week.
M. B. Leavitt's Rentz-Santley Co.: Philadelphia, 31, week; Pottsville, Pa., April 9.
M. B. Leavitt's All-Star Specialty Co.: Baltimore, 31, week; Boston, 7, week.
M. B. Leavitt's European Specialty Co.: Salt Lake, 4 to 9; Cheyenne, W. T., 11; Omaha, 12.
Manchester-Jennings Co.: Philadelphia, 14, week.
Pat Rooney: Richmond, Ind., 3; Greencastle, 4; Mattoon, Ill., 5; St. Louis, 7, week.
Rentz-Santley Co. (Sam T. Jack, manager): Duluth, Minn., 3; St. Cloud, 4; Aurora, 5; St. Paul, 7, week; Minneapolis, 14, week.
Sullivan's Mastodons: Wheeling, W. Va., 31, week.
Tony Pastor's Co.: Brooklyn, April 14, week; Philadelphia, 28, week.
Two Johns Co.: Cohoes, N. Y., 4, 5; Syracuse, 7; Rochester, 8 to 12; Bradford Pa., 14, 15; Olean, N. Y., 16; Bolivar, 17; Akron, O., 18; Newcastle, Pa., 19; Pittsburg, 21, week.
Whitney and Lang's Magnets: Brooklyn, 31, week; N. Y. City, April 14; Philadelphia, 21, week; Buffalo, 28, week.

MISCELLANEOUS.

Ali. Burnett: Cincinnati, 31, week.
Barrett's Circus: Williamstown, Ky., 7; Georgetown, 8; Nicholasville, 9; Harrodsburg, 10; Danville, 11; Somerset, 12; Rockwood, Tenn., 14; Chattanooga, 15; Knoxville, 16.
Barnum's Circus: N. Y. City, 12, six weeks; Philadelphia, April 21, two weeks; Washington, May 5, 6; Baltimore, 7, 8, 9, 10.
Blitz's Mammoth Show: Cincinnati, 31, week.
Cole's Circus: St. Louis, April 14.
Forepaugh's Circus: Philadelphia, 14, two weeks.
Howorth's Hibernica: Trumansburg, N. Y., 3; Ithaca, 4; Cortland, 5.
Jacobs' Museum: Albany, 31, week.

La Casso (Magician): Easton, Pa., April 10, 11, 12.
Neil Roberts' Humpty Dumpty: Parkersburg, W. Va., 12.
Pony, Geo. Bartholomew's Equine Paragon: Biddeford, Me., April 7, week; Dearborn, Mass., 14, week; Fall River, 21, week; New Bedford, 28, week; Worcester, May 5, week; Pawtucket, 12, week; Springfield, 19, week; Worcester, 26, week; Boston, June 2.
Prof. Hart (Magician): Waverly, N. Y., April 4, 5, 7.
Pubic's Museum: Utica, N. Y., March 31, week; Amsterdam, 7, week; Auburn, 14, week.
Sells Brothers' Circus: Columbus, 26, 27; Cincinnati, April, 30, 31, 32.
Tony Denier's Humpty Dumpty: Seneca Falls, N. Y., 3; Batavia, 4; Canandaigua, 5.
Thayer's Circus: Lafayette, Ind., May 1.

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Our London Looking-Glass.

Shine out, fair Sun, and be our looking-glass,
That we may see the drama's shadows pass.
—Marlow's Ed. of Richard III.

Barrett is just now a theatrical name to conjure by—what with Judge Barrett as a dramatist, Silver King Barrett as a sensible decliner of an American tour and Lawrence Barrett en route to occupy a few pairs of Irving's goloshes at the Lyceum. But some one asks why was Wilson Barrett sensible in declining the tour? I answer; for the same reason that Lawrence would have done well to accept Doctor Griffin's offer for surrendering his engagement. The international pendulum of success in theatrical matters is swinging in the adverse direction. It seemed to be time that such should be the case. At first the pendulum swung toward this side of the Atlantic adversely to Booth, McCullough, Raymond, Eytinge and Davenport. Next it swung favorably for Anderson, Lotta, Minnie Palmer and some American plays. Upon the American side, Barry Sullivan, Toole, Conquest, Wilkie Collins, etc., at first had the swing adversely, and then it went favorably for Gilbert and Sullivan, Wyndham, Irving and Langtry. Now the symptoms are for the adverse-reverse on both sides; and the rebound may hurt W. B. and L. B. The first symptom here of the rebound was in the deep damnation of the taking-off of Brander Matthews' play after a fortnight's run, and when during the last two nights £40 were the highest in receipts. Wherefore I think W. B. wise and L. B. rash-ful. There is, you know, a crime called "Barratry"—which is stirring up legal strife. So there I leave the Barrett problem.

† † †

Does any one ask about Fortescue and Garmoyle? I beg him to re-read his "Pendennis." Lord G. is another Arthur so far as the love glamor goes, and she is the Fotheringay. Moreover, Earl Cairns is Major Pendennis in the diplomacy of breaking off matches. Gilbert is Bowes, the fiddler, who coaches Fotheringay-Fortescue for her part. What Thackeray calls the Marionette-ry (so to speak) of the Fotheringay equals the mechanism of Fortescue in her impersonation of Dorothy Druce. However, when she is statuesque she is worth the beholding; but she is only worth listening to for her sweet silvery voice and perfect enunciation. Yet what a chasm lies between herself in the one play and Mrs. John Wood in the second piece at the Court. When I saw the latter recently for the first time in twelve years I began to hum that charming morceaux from Wallace's Maritana: "Turn back, oh, Time, thine hour-glass." I wonder if Admiral John Duff, in the barrels of oysters or cans of terrapin which he sends her, stows away a few flagons of the water from the fountain of youth which Ponce de Leon vainly sought in Florida? I vow that the lady has been a sleeping "Beauty of the Wood" all these years. She has a charming line in her piece of My Milliner's Bill—a Godfrey—where on reference being made to a pretty box as being a glove-box, Mrs. Wood retorts that on the contrary it is a receptacle for the costume of a burlesque actress. Mind you, moreover, Mrs. Wood is not only as pretty and vivacious as she was when managing the Olympic with Admiral Duff, precisely twenty years ago, but her singing voice is as sweet and full and accurate as it then was. Who is it prefers to drink toasts from wine kept in the wood rather than long bottled wine?

† † †

The tragic end of Salmi Morse (whether he was "scuffled" into the water or played the role of a male Ophelia) reminds me of a conversation I had with him while he was incubating the Passion Play. He said he had a mind to play Judas—there was such scope in the action for alternations of greed and mental horror and for great power in the soliloquy about suicide. When I ventured a Joe Miller about there certainly being a great scope for remorse being portrayed, he waved the wretched joke aside and said: "If ever I can play Judas in the scene wherein he contemplates suicide I shall bring down the house." Well, assuming that he was a suicide, Salmi played the catastrophe, but only his own heart-beatings heard the soliloquy.

† † †

Talking of remorse, Philip Beck, a rising young actor of the melodramatic school, has taken a contract to recite verbatim the tragedy of Remorse, by S. T. Coleridge, the ancestral relative of Lord Coleridge. The recital takes place in Exeter Hall, and the Lord Chief Justice is to sit and hear it. My impression is that for such an infliction Mr. Beck will feel remorse better than he will on the occasion in question.

† † †

An old Strand burlesque, Daniel Traduced, is [illegible] at the Globe. Daniel is to be [illegible] Garmoyle and Dorothy *a la* Fortescue. Meanwhile the young lord is in Constantinople. Visiting the harems? He took a letter of introduction and recommendation to Lord Dufferin. Another duffer in the Orient. How will the great-grandson of Richard Brinsley Sheridan (the Earl aforesaid) like to shake hands with the jilter who wrote such rot about dramatic people being so much dirt?

† † †

French *pere* gave a dinner party this week at one of his clubs. Sims, "Claudian" Barrett, Critic Robinson, of the *News*, and Bronson Howard were included in the guests. They are all good diners and give good reason for a feast in their flow of soul. Sims is the best master of irony in this kingdom, and he reminds me of Tom Hood, whose whimsicalities and pathos were evenly distributed over the octaves of his affective and intellectual qualities.

† † †

Apropos of Bronson Howard: French's last joke is that B. H. lives by the favor of "royalty"—as a dramatic author. I believe he draws about $10,000 per year in royalties. I know he lives very royally on the Finchley Road in the St. John's Wood district, and that Madame H. (who is even more charming in that role than she was as Alice Wyndham, the sister of King Charles "over the water"), every Friday evening kills the unlucky superstition as to that time of the week by giving receptions remarkable for their hearty simplicity of hospitality.

† † †

Claimant Orton-Tichborne is considering a proposition to play Falstaff on his release from prison. Happy thought, for he will not have to "make up" with an india rubber corporation.

† † †

The Mr. Kemble who is in the support of Mary Anderson here is the last of his dramatic race. He resembles all the Kembles of the stage in his features, but has none of their hauteur and nonsense. He is a son of Henry Kemble, the brother of John Philip and Charles, and therefore second cousin to Fanny. Mr. Kemble, in social and professional life, worthily bears the name. Mrs. Fanny Kemble-Butler is a permanent resident of London. I saw her driven in her Victoria on Piccadilly a fortnight since, seated as if the cushions were a throne, and she a Queen Catherina hurling defiance at the Court of Mashers that was in holding about her. I recalled the first line of Fitz-Greene Halleck's once famous but now almost forgotten poem: "Fanny was younger once, and prettier, of course."

† † †

Who is Miss Roze de Vane? "the American actress," advertised to play in Twelfth Night next month here, was a question addressed to me a few evenings since. I had to answer: "Give it up." I believe the double title of the Shakespearean play is, What You Will. I hope, however, the critical wind will point this Vane toward the Southern zephyrs of success.

† † †

The Shaughraun is on at the democratic Elephant and Castle Theatre, on the Surrey (or Brooklyn-like) side of London, across the Thames, and an actor named H. C. Sidney is making such a handsome and effective Captain Molyneux that he is worth the attention of American managers who are willing to believe that their own country does not grow clever actors on nectarine trees. As yet the advertising dodge of having a priest denounce the play has not been evolved. Which reminds me of a Savage Club conundrum—Why will the name of Boucicault never die off? Because it is Dion.

† † †

I do not subscribe to the success of Salvini. While his Othello is as savagely grand as ever, some of the finer touches of his old art have weakened and others have faded. His Macbeth amuses me—especially in the Banquo scene, where, instead of apostrophising an imaginative ghost, he addresses a stage demon, who pops up and down traps like a Humpty Dumpty. It was not Chizzola nor the manager proper of the Covent Garden Theatre who said that audiences were tempted to "Gye" this scene of a shake of the gory locks.

† † †

The attraction of the week is the debut of a real live charming Baby, in the play of T. G. Warren at Nelly Harris' Novelty Theatre, entitled Nita's First. "It" is a baby that, without chloral or soothing syrup, is well conducted and smiles across the f-otlights with all the charming skill of a premiere danseuse. I can recommend this farcical comedy to all American managers and purveyors of fun to those who live along "the road." It includes a masher, a clever soubrette servant, a testy husband and his ingenuous wife (an Adele Measor part), a winsome young man (of the Glenny order), a sympathetic young married couple, and an old maid who recalls the best bits of Mrs. Gilbert. Indeed, the baby is so innocent and happy that my polite and accomplished friend Gerry would find his heart as wax if he were called upon to forbid the baby's appearance.

† † †

A queer little law case came off three days ago in the Municipal Court of Judge Kerr (the most recent and best annotator of Blackstone), brought by a well-known theatre-goer named Vane and the as well known Mitchell, purveyor of boxes and stalls at middle-man prices. The latter sold the same box over twice, and the last comer, who really got in to a box without seeing the Drury Lane pantomime, sued for damages. The Court awarded as damages the return of the price and the money paid to and fro for carriage hire, but disallowed a claim for loss of time, wear and tear of opera cloaks and toilettes and for anxiety over the snub and mortification. No claim was made for the price of the supper at the Criterion that became necessary as balm for injured feelings.

† † †

To show how much new plays are needed, behold how managers are forced to rely upon the dramatic wealth in the vaults of French, *pere et fils*. At the Imperial Theatre, Serious Family; for Drury Lane, in preparation, Flying Scud; for the opening of the new Empire Theatre, Chilperic; at the Novelty, The Bonnie Fishwife; at the Imperial, Robert Macaire; at the St James, Scrap of Paper; at the Haymarket, Peril, and at Sadler's Wells, The Rising of the Tide, a new name for The Black Doctor, which was prepared for Aldridge, the Ethiopian actor, twenty years ago.

† † †

Coincident with the philanthropic movement for that busy B—Billy Birch—will be found in this week's *Figaro* (I will take "Betts" that it is a good number) the portrait and a sketch of a William Birch who is a great English philanthropist.

† † †

By the way, one of the dramatic critics of *Figaro*, William Archer, has accepted the post of critic for Yates' *World*, made vacant by the death of Dutton Cook. The aforesaid Archer is an Admirable Crichton in very many respects, and tips his arrows with balm.

† † †

H. P. Stephens is my authority for the statement that Mr. Henry E. Abbey is to marry Miss Edith Blande, and that Miss Elfrida Nunn (whose pending suit against Manager Henderson, her former "protector," is soon to be tried) is now in New York city. A prominent solicitor is my authority for saying that when this suit shall be tried the managerial defendant will have the best side of the case.

† † †

It is Savage Club gossip that Mr. Joseph Hatton's old play—once so popular here—Clytie, adapted by him from his novel of that name, is to go into Mrs. Langtry's repertoire. By the way, I notice all of Mr. Hatton's novels—some ten in number—on sale at the railway book-stalls. His return here next month is anxiously expected, for his geniality and hearty presence are missed.

† † †

Miss Bella Pateman continues her great success at the Standard here, in her dual role of twin sisters, in the powerful melodrama of Ruling Passion. Her popularity is greatly enhanced by her private virtues and high social standing.

† † †

I beg to tell Miss Maude Morgan that she could redouble her fame as one of the most graceful and effective harpists if she would add her beauty and skill to the concert forces of London. This allusion reminds me that before these reflections of your London Looking-Glass shall have been read Miss Robertson, the concert vocalist (who so won the musical soul of my Uncle Rufus Hatch, as his guest on the Yellowstone excursion last Summer) will have taken her farewell of her profession at St. James Hall concerts. This is to be succeeded by her marriage to a very handsome young gentleman of fortune, whose goodness makes amends for his patronymic name of Stubbs. Happy thought—it is a popular name—for what would a cheque-book be without stubs?

† † †

A. W. Pinero is to visit you next Summer. I hope he will take over his play of Low Water, which was so badly used here, for with a few alterations it would become popular and effective and have fair play—say with Daly's company. The part of the Major's sister precisely fits Ada Rehan, who has already made Pinero's Squire famous on your side. Will Pinero and Daly cross each other on the ocean? I recommend him—A. P.—to stay here and see A. D.'s company play that Squire.

† † †

But it is already St. Patrick's day in the morning, and your Looking-Glass begins to grow dim with the early morning's mist that sweeps over ten theatres adown the Strand into my chamber in Dane's Inn. Wherefore, *au revoir*.

A. Oakey Hall.

Hot Weather Opera.

Although the Summer season of comic opera in New Orleans was not a great success last year, there promises to be a plentitude of it this season. Very good people are being engaged by two rival managers. E. C. Barry is at present in New York on behalf of Manager Saiter, of the Spanish Fort, engaging people, and yesterday, in conversation with a Mirror man, he said:

"I've already engaged Catherine Lewis, Gertrude Orme, Sallie Reber and Martha Porteus as principals. I am now after tenors, comedians and chorus."

Manager Barry produced about a dozen handsome photographs of the gardens, theatre, auditorium, and views in the neighborhood.

"From these pictures you can slightly judge of the place. Recollect that it is not in the city, but some distance away, where a cool breeze always blows."

"What operas will be produced?"

"All the McCaull repertoire; and we have arranged to take all the scenes and costumes for Merry War, Prince Methusalem, Beggar Student, Princess of Trebizonde, and others from the Casino management."

"When do you open?"

"About April 29. Our season will be for twenty weeks, if not longer."

The Gay Capital.

Paris, March 16, 1884.

La Flamboyante, at the Vaudeville, is now at its twenty-sixth night, and will run until the close of the season. As it is a great success, and as negotiations are now pending for its production in America, a brief resumé may not be out of place. It is a comedy in three acts, of the style which has so frequently succeeded at this house, and is well known in America by the piece called Pink Dominos. The title is the name of a ship, which Bernard makes use of as a pretext to cover his love escapes. He is an old student of a naval school, who had received his certificate as a "skipper," but, after many fruitless attempts, had been compelled to give up the sea for the reason that he was always in the condition of the Admiral of the Pinafore. His wife and mother-in-law live a retired life in the country, and are led to believe by him that he still goes down upon the deep. Every year he starts on a trip to Havre, where he is supposed to take command of *La Flamboyante* for a cruise, which lasts from three to six months; after which he returns, laden with all sorts of toys, Japanese fans, strange birds, etc. He brings with him, on the return from one of these voyages, a stuffed owl, and tells a long story of having shot it himself, on Lake Ontario. He is continually spinning the most extraordinary yarns of his heroic exploits with cannibals, and of the incredible dangers he has passed through. One day, just when he is about leaving to join his ship, the mother-in-law finds in the tail of the stuffed owl the printed price-card of a shop in the Avenue de l'Opera, Paris. She becomes suspicious, and insists that she and her daughter shall accompany him to Havre. This decision places him in a most decided fix, as he does not command any ship, and had chosen the name from an old list of vessels lost years before. His voyage had consisted in going to Paris, and while there making love to a music teacher named Angèle.

When the Bernards arrive at Havre they go to the Marine Hotel, where the captain finds Angèle, who is accompanied by her uncle, a teacher of fencing. In addition to these troubles an old sailor comes in to call upon Captain Bernard, of the *Flamboyante*, which it appears is a new vessel with the old name, commanded by a Captain Bernard. The sailor brings the information that a marriage has been arranged between the gallant captain and a rich young Indian. Meanwhile the real captain is searching for Bernard for the purpose of killing him. However, the *Flamboyante* sails, and his wife and the terrible mother in-law are led to believe that he is off for America, when the rascal has only taken the express for Paris. In the third act they are all discovered at the house of Angèle, where, thanks to her generosity, he is excused, and even justified in the eyes of his wife, who is not permitted to find out any of the real facts. The real captain is appeased, and the only question that remains is, how shall Bernard be punished? This is satisfactorily disposed of by the mother-in-law, who says: "I will attend to that."

A new ballet for the Grand Opera, although it will not be presented until next season, is in course of preparation; it is called The Deux Pigeons, which is the title of one of Lafontaine's fables. One of the two pigeons will be Mlle Subra.

Mme. Théo has been playing the comic opera of Mme. Bonifface at Monaco, Cannes, and Marseilles, with extraordinary success; but then this opera will draw full houses anywhere. Théo goes to America, and produces it in September at Wallack's Theatre in your city.

Miss Van Zandt, the American prima donna, of the Opera Comique, is unquestionably one of the finest artistes in Paris, and, although there is not one half so much fuss made about her as there has been concerning Miss Nevada, she is infinitely the better of the two in every respect. Her present engagement is at an end in June next, but she will probably renew it. When this lady visits America you will find that we can produce just as fine operatic singers as any other country in the world. There are no less than three comic operas, namely: Jolli Gilles, Les Saisons and Mirelle, promised at this house before the season closes; however it is not likely that they will produce them all.

The Variétés has had an uninterrupted reign of prosperity during the past year, and now flushed with their success in the Cosaque, they announce that they will take a new departure, and that, instead of closing the theatre when Judic takes her vacation, from June until September, they will inaugurate a Summer season with a new comedy, which is now called Les Femmes á la recherche d'une Position Sociale However, the name will probably be changed.

M Lafontaine has read a drama called Servante, at the Porte St Martin; it is a dramatization of his novel of the same name. The three principal parts will be taken by Sarah Bernhardt, M Lafontaine, the author, and M. Marais. It will follow La Dame aux Camelias and will finish the present season.

The Français announces L'Etrangere, to be followed with Fourchambault, both old pieces; in fact there will not be any more really first-class *premieres* before next September, as no author of standing desires to take the risk, which is necessarily great at the end of the season.

Francois les Bas Blues has been withdrawn from the Folies-Dramatique after a run of one hundred and forty-five nights. Madame Angot was originally brought out at this theatre, and has again been put on this stage, where it has already been performed for eight hundred and nineteen times. The management of the Folies have accepted a new comic opera, by Messager, with the title of La Fauvette du Temple. Fauvette is a linnet, which is a very sweet singer, and Le Temple was the old Jew's quarter, where they sold all the cast-off clothing of the actresses and cocottes. Le Temple is much changed from former days, but "shoop chaden" stores still abound there in countless profusion.

The Lyrique Theatre has just brought out Le Roman d'un Jour, but as it appears to be a failure it is useless to inflict you with a description of it. The newspapers here pronounce it "inacceptable," but the piece was really murdered by the actors and actresses who, with the exception of the prima donna, were simply the worst possible to be found in the city.

Babolin, an operette in three acts, by Varney, will be brought out at the Nouveautes on the 15th inst, at which time L'Oiseau Bleu will be withdrawn. The name of Lecocq has carried it for fifty representations, but it has not really proven the success anticipated.

Mam'zelle Gavroche is now ready, and will be given next week at the Renaissance. This is one of the last comic operas announced for this season.

Severo Torelli has reached its 115th night at the Odeon, and still continues to draw crowded houses. It is undoubtedly one of the finest tragedies ever produced in France, and will always exist as the finest specimen of French dramatic literature.

Bagasse, which may be interpreted as a slovenly girl, is the title of a new operette which has been accepted at the Bouffes, but it will not be brought out until next season.

The French season at the Gaiety Theatre, London, will open with Judic, in Mam'zelle Nitouche, on the 9th of June. She will be followed by Sarah Bernhardt.

L'Epee du Roi is a two-act operette, by French authors, which will shortly be presented at Antwerp. The plot is founded upon the ancient belief that whoever crossed swords with a king was ennobled. Amaury, a poor poet, falls in love with a noble lady of the court of Louis XII., and after some time he meets a rival, with whom he fights a duel. It is discovered that his opponent is the king, and all ends happily by his marrying the lady of his choice.

The following will show how some of the successful pieces are succeeding, viz.: Ma Camerade is on its 164th night; Seiba, the ballet at the Eden, 116th night; La Maitre de Forges on its 109th night; Trois Femmes pour un Mari on its seventy-sixth night; La Cosaque on its fifty-first night.

The profits arising to Georges Ohnet from his book and play of La Maitre des Forges are calculated to amount to 175,650 francs, which is quite a nice sum for one year; but he also receives a large income from Serge Panine and La Comptesse Sarah, his other works, so there is not much danger of his starving.

"Yes," she replied, "I married an actor; he was very nice for the first month, and always talked to me in poetry; then for a good while he conversed in prose, but now, since a year has passed, he never replies in any other manner than by gestures."

"Why does your friend, the playwright, always say that he is the son of his works?"

"I don't know, unless it is because he is not the father of them."

Mentor.

Mr. Murphy's Brotherly Act.

"What kind of a season have you had so far?" asked a Mirror man yesterday of Josh E. Ogden, Joseph Murphy's business representative.

"Very good indeed—better than any previous season. During one week in Canada we played to $4,500. After Holy week we resume our tour, opening in Philadelphia. We close season May 17."

"Will Mr. Murphy try to cast off Kerry Gow and Shaun Rhue next season?"

"No, but he will add two new plays to his repertoire. John Murphy, his brother, who has been supporting him so long, and who is a very good Irish comedian, will, by consent, play The Kerry Gow in the smaller towns I have not engaged to remain with Mr. Murphy next season."

Humors of the Road.

A friend of ours gives us a few anecdotes of the road which may, perhaps, be worth telling again, because they are really things that have happened, and not the "empty coinage of the brain."

The first actually occurred to the agent in advance of Mme. Janauschek's company, who, being at Sweet's Hotel, in Grand Rapids, was in the act of registering his name in the hotel book when he was aware of a gaunt individual in glass studs and a sombrero, with a chin tuft and a portentous cane, who coolly looked over him as he wrote, then said: "Ah, my friend, glad to know a brother Pro. Allow me—[producing a gilt-edged card]—'Mr. Jake Powers, ahead of Pilgrim and Smellfungus' Majestics.' A combination of female minstrel talent unequalled on earth, sir. Take a drink, sir. Happy to make your acquaintance."

"Charmed, I'm sure," said Janauschek's agent. "May I ask where you play next?"

"Certainly sir," responded Mr. Powers. "Right here, sir; at Noble's Opera House, this evening. Come and take in the show."

"Why, so do we," said Beacon, "at the Grand, with Janauschek."

Mr. Powers grew pale as he exclaimed: "To night, and here—great heavens, we clash!"

The same gentleman relates that in Columbia, Pa., he requested the manager of the company that occupied the theatre on the night before the Janauschek date to announce her forthcoming advent from the stage, and his friend having assented to his request he was in turn accosted by a gentleman in a flat nose and a white hat, who said: "Say, Bub, I comes after you. See? Just tell the audience that Johnny Sullivan and his company will appear. Just alongside the Madame. Say I'm come here to knock 'em all out."

Another friend of ours was managing a company from San Francisco to New York, and in Salt Lake City had a dispute with his star about the sum of $11, which the star insisted should be stopped from the agent's salary as an unauthorized expenditure.

"All right," says the agent; "stop it and be d——. I'll get square." Toward evening, one gentleman, who did not wish to go to the theatre before the time, asked the agent to be so good as to let him have four seats, which the agent did, punching them and receiving the price. At the theatre some Mormons came up with their broad silver dollars and proffered them to the doorkeeper, who dropped them into the box as equivalent to tickets. So far so good. When counting up the house the astute agent gave the box a grand flourish, which had the effect of casting out the contents in a stream. Naturally the silver dollars subsided, by reason of their specific gravity, and the pasteboards remained on top. It was no trick at all for the agent to flip seven of the silver coins into his lap, while counting up under the very nose of the Mormon manager, who was not used to such sharp practice—and five more for fun.

That evening the agent invited the star to supper, and, as he took him home full of meat and drink, murmured in his ear: "No malice, old man; I'm square with you"—and he was.

Minnie Maddern denies that there any unpaid salaries in her company. All were paid before her season closed. She will open here next Fall as Rosalind, and gives it as her determination to produce no more new plays.

Amateur Notes.

Iolanthe was given by the Young Ladies' Dramatic Union at the Academy of Music on March 24. The audience completely filled the house. It was to aid in the erection of a home for chronic invalids. In every particular the performance was a success. The costumes, which were produced at an outlay of nearly a thousand dollars, were gorgeous and correct, and the mise-en-scene and stage accessories in good taste. A chorus of eighty sang the music very satisfactorily, and acted with a precision that would reflect credit upon an experienced and well-drilled staff at a regular theatre. Harrie S. Hilliard, as Strephon, developed a well-trained, powerful tenor, and compared favorably with any representation which the part has received in this city. He would be a valuable acquisition to the comic operaboards. Michael Morton enthused the assemblage by his excellent conception of the Lord Chancellor. He has but little vocal ability, but acted capitally. J. J. Rose did well and Mr. Sturgis exhibited a fine voice, which he used to good advantage. Messrs. Pings and Hunt created considerable amusement as the Trainbearer and Private Willis, respectively. Minnie Seligman made a charming Iolanthe, and invested the role with an ease and nonchalance rarely to be found in one unaccustomed to the footlights. Fanny Hirsch showed a highly refined soprano as Phyllis, and Sophie Hack made the most of the Fairy Queen. Grace Reals, Miss Bensel and Miss Flanigan made a group of graceful and attractive fairies. A feature of the evening was the elegantly designed souvenir which was presented to each lady in the audience.

Led Astray, which is to be produced on April 25 and 26, in aid of St. Ambrose Parish, at the University Club Theatre, promises to be a pronounced success, both in an artistic and monetary sense. The characters have been distributed as follows: Rodolph Chandoce, Maurice E. Strauss; George de la Sparre, R. C. Hilliard; Hector Placide, W. Phelps Macfarlane; Baron Mont Gastine, H. H. Gardner; Major O'Hara, J. W. Noble; Lafontaine, H. J. Stokum; Robert, H. W. Kent; Armande, Mrs. Yale Nelson; Mathilde, Nellie Kline; Countess, Mrs. A. S. Vedders; Baroness, Eleanor Trafford.

Much of the halting and uncertainty at amateur performances is caused by the infrequency with which the players attend rehearsals. Many dramas which are rehearsed diligently for several weeks by professionals are attempted in much less time by amateurs. There is almost always some member of the cast absent. It would be a wise plan to form a company in each society at the opening of the season and allow no member to take part in the entertainment of any other organization.

Some of the prominent associations have a number of their leading people under regular salary. The dramatic corps and social branch are distinct, many of those participating in the cast of the play not being regular members of the Society.

Electric lights were introduced at the Lexington Avenue Opera House during the Amateur League reception last week. This hall is occupied with an entertainment of some kind almost continuously during the year, and the management should devise some means to improve the acoustic properties, which are wretched.

Mrs. H. M. Ferris will essay Juliet and Wallace Grant will attempt Romeo at the next Amaranth performance.

Hartie S. Hilliard, who sang Strephon in Iolanthe last week, has received an offer from John C. Duff for the opera season at Daly's, and is negotiating with the management of a metropolitan theatre for next season.

Sam Colville informed a MIRROR man yesterday that Edwin Booth is playing to houses which are packed to the doors. The advance sale for this week has exceeded anything known at the Fourteenth Street Theatre since Fanny Davenport's engagement.

A Card.

WASHINGTON, D. C., March 29, 1884.

Editor New York Mirror:

DEAR SIR:—In your Baltimore news your correspondent makes the assertion: That the Deuce of Hearts is on its last legs. Can't stand much longer, etc., etc.

Why he should make such a statement I cannot understand, as the hospitality of the house was open to him throughout the week. "It needs no ghost to come from the grave" to inform me that business was bad. In fact, I may say it was vile, as also it is here. All other attractions in opposition suffering in the same manner.

The Deuce of Hearts is an undoubted success, and has paid its way—even with the disastrous season we are all experiencing—fills all dates and is booked to May 19. All dates will be filled according to contract. In proof of its success I would state dates from first-class theatres are coming in rapidly and time for next season is almost filled.

By kindly giving this letter space, and rectifying the damage done, you will greatly oblige yours truly,

—Con. CLARK S. SAMMIS, Manager Deuce of Hearts.

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Evenings at 8.30. Saturday Matinee at 2.
In consequence of elaborate preparation for the new play the theatre will be CLOSED THE WEEK OF APRIL 7.
Easter Monday, April 14, first production of Mr. A. R. Carnegan's new American play,
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MEXICO.

A Letter from Mr. C. D. Hess

TO MANAGERS OF COMBINATIONS AND THE PROFESSION IN GENERAL.

[illegible] GRAN TEATRO NACIONAL [illegible]

In six days from date this letter will be in New York.
It will go by the fast through train to leave Mexico for the North.
Therefore I give you an idea of the conveniences which are [illegible]
You will see that it is much easier than going to San Francisco, and you can [illegible] from New York to the City of Mexico, and about the cost, or [illegible] dollars.
[illegible] and theatres in the world, with but one night lost, and that is made good by Sunday performances.
You can come from the East by half a dozen different routes, touching all the important cities, to El Paso, Texas.
Coming from California or Colorado, you are at the door of this Republic when you arrive at El Paso.
El Paso is an important railroad town, at present containing [illegible] population, has a good hall, stage and scenery, seating five persons; they will stand $1 or [illegible] to $2 for good attractions.
The first Mexican city after leaving the Texas border is Chihuahua, containing 25,000 inhabitants, with a theatre of $2,500 capacity.
Next comes Zacatecas, population, 45,000. Elegant theater; capacity, $1,500. I am booked to play my opera company there for two weeks.
Aguas Calientes comes next; population, 15,000. A magnificent theatre now in course of construction.
Leon is the next large city. Castro's Guide places the population at 70,000, but I think 50,000 more correct. The theatre here is one of the finest in the world; capacity $1,800.
Guanajuato (pronounced Guanwahatar) follows Leon coming down; population, 60,000; capacity of theatre $500. A new theatre now building that will surpass any amusement building in New York when finished. My company has just played at Guanajuato a week.
Queretaro comes next; a lovely city; population 45,000. The theatre a perfect gem; capacity, $1,200. My company gave five performances there.
Now you reach the City of Mexico, capital of the Mexican republic. Population in 1882, 315,000. It is increasing daily, and the influx incidental to the opening of the new railway will be very great.
There is already a large American colony here.
I have had over five English-speaking people in one audience.
The two leading theatres are the Gran Teatro Nacional and the Teatro Principal.
The capacity of the former is equal to the Academy of Music in New York, and of the latter about equal to Wallack's.
All theatres in the Republic of Mexico are built on the plan of the New York Metropolitan Opera House.
Proceeding South of the capital you have—
Puebla.—Population 67,000. Theatre magnificent; capacity $1,500. I am booked to play there a month.
Orizaba.—Population, 35,000. Fine theatre. I played a night there on my way up from Vera Cruz to $950, and the house was only three-fourths full. Am going there for a week next month.
Vera Cruz—is last on the list of railway towns. It is, as you all know, the principal port of entry.
I gave eleven performances there on my way up. Smallest house, $600; largest, $1,125. The theatre is clean, handsome and well built, but the city is not accessible at all times of the year to people not acclimated.

THE CLIMATE

Is simply delicious. At any point sixty miles north of Vera Cruz it will not vary fifteen degrees during the whole year. This day has the appearance of a bright day in October in the States.
You can come here at any season. I will play suitable combinations at all the above-named places on fair terms.
I have arranged to control the business over this route, so as to shut out undesirable attractions and bring only those that will do well.
Señor Jose Martinez, Director of the Theatres Nacional and Principal, in this city, has entered into an agreement with me for the introduction of desirable attractions from the United States into those theatres.
Everything will not do here yet. Good Opera Companies, Minstrels, Pantomimes and Ballet Spectacles can coin money.
I would like to hear from *Tony Denier, George Adams, Callender's Georgia Minstrels, Tony Pastor, The Rentfrows, Jalma* and other attractions of like character.
Write me at once, stating open time and lowest terms for any dates during the next three years.
This Spring is going to be great here.
I have found excellent railroad rates, and you can get here with every facility, riding through the prettiest country you ever saw, and eat strawberries at 10 cents per quart in mid-winter.
Address me at the *Gran Teatro Nacional, City of Mexico.*
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Respectfully yours,
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